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london life

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INCORPORATING THE TATLER

This week *London Life* talks to a disappointed man—the vivacious comedian Ron Moody, whose musical *Joey, Joey* ends its run after only three weeks. Mr Moody wrote the story, the lyrics and the music and spent a number of years working on the show. His reactions to the closure are charted on page 6. After the theatrical excesses of the past few weeks, things quieten down a little now—though the two main events are both outstanding. On 31 October Marlene Dietrich makes her only London appearance at Golders Green Hippodrome before going on a brief tour, and on Wednesday, 2 November, the Royal Shakespeare Company presents a new play by Charles Dyer, *Staircase*. There are only two characters, played by Paul Scofield and Patrick Magee. On 1 November Charles Marowitz's production of Joe Orton's *Loot* transfers to the Criterion Theatre. On Saturday 29 October there is a puppet show in the crypt of Guildhall, presented by the Rutter Puppets and arranged by the British Puppet and Model Theatre Guild. A free treat for children suffering from Saturday afternoon blues (3 pm).

WHAT'S IN LONDON LIFE

Dudley Moore has just finished filming 30 Is a Dangerous Age, Cynthia, *with Suzy Kendall – an amazing experience in which Dud found himself confronted by the two worlds of reality and fantasy.* *Page 14*

Ron Moody's musical, Joey, Joey, *is to come off after enjoying only a three - week run. This is the latest show to suffer in the West End. What does Ron Moody himself think about it?* *Page 6*

A ski-ing holiday, even under the full blow of the credit squeeze, can be done quite easily on £50 – if you take into account the V-form allowance. What to wear, where to stay, how to learn. *Page 33*

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Ballet film

Dominating film of the week is Paul Czinner's film of the Royal Ballet's production of *Romeo and Juliet*. Its world première is at the Royal Festival Hall on Monday and then it opens at the Astoria, Charing Cross Road on 3 November. Margot Fonteyn and Rudolf Nureyev dance the parts they created.

Poets at Euston

There's a varied musical menu this week beginning on Thursday (27 October) with a poetry and jazz recital at Euston Town Hall. Among those performing will be the Michael Garrick Sextet and poets Dannie Abse and Vernon Scannell. On Friday Robert Stephens, the National Theatre player, will appear at the Royal Festival Hall as part of the Pro Arte Society concert, when he will read *The Black Art of Mr Handel* in between performances of Handel's Oboe Concerto (soloist Leon Goossens) and the Water Music. On Sunday the London Jewish Male Choir holds its 40th anniversary concert at the Festival Hall (3 pm).

To help you order London Life every week - see page 54

WHY SHOULD YOU MEET MONSIEUR HENOCQ ?

Because, if you are a gourmet, you will want to meet one of the world's foremost sommeliers. Because M. Henocq has spent most of his 82 years sharing his incomparable knowledge of winelore with the gourmet clientele of that famous Paris restaurant – The Grand Véfour.

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INSIDE LONDON LIFE

Lady Carolyn Townshend and **Lady Joanna Bradford** are borrowing **Othello Scipioni's** restaurant, the Villa dei Cesari, to give their brother **Viscount Raynham** a 21st birthday party there on 7 November. **Frankie Vaughan** joins **Eartha Kitt, Shirley Bassey, Max Bygraves,** and the late Sophie Tucker as one of the stars who has appeared three times at The Talk of the Town. **Lord Gladwyn,** former British representative at the United Nations, is selling a Ming jade water buffalo which has been in his family since 1860. **The Duke of Westminster** is selling a gold torque, or necklace, on 14 November. **Father Christmas** arrives at Harrods on 31 October. Playwright **Richard Lortz** has been busy rewriting his play *The Others* before it comes to the West End. American folk singer **Peter Seeger** arrives on 11 November to appear at the Royal Festival Hall.

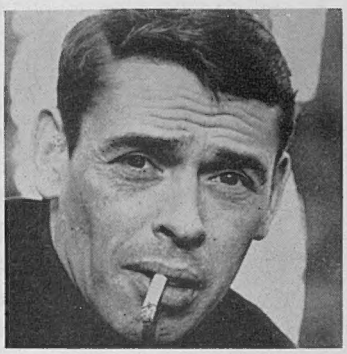
Jim Carter-Fea, manager and part-owner of Blaise's, is home from Spain with the unpleasant memory of being driven over a cliff. He was sleeping in the back at night when his companion, Norman Jones, drove their Ford Mustang over the edge. It fell only 10 feet and they were able to scramble back to the road. In the morning they had the car lifted back to the road, and drove on into Germany. They finally abandoned it in Luxembourg.

Comment at the Motor Show by Stirling Moss on the suggestions that racing driver Charles Crichton-Stuart and actress Shirley Anne Field will marry: "I don't believe it."

Mr Paul Paget, Surveyor of the Fabric of St Paul's Cathedral, has put back a £40,000 plan to bring Wren's Temple Bar Gateway back to London. It was removed to Cheshunt from the Strand in 1878. He is waiting for Lord Holford to produce his plan for the south side of St Paul's. And Lord Holford is waiting for the Government to lift its Office Development ban.

The Florentines – Italians, not biscuits – are crying out for steak and kidney pie. While George Sparrowhawk, the chef at the Carlton Tower Rib Room, was in Florence for the recent British Week, the restaurant in the Villa Medici Hotel was packed each night for his English menu. Other favourites were apple crumble and bread and butter pudding.

Jacques Brel, the French poet and musician, who claims that he is neither a poet nor a musician, comes to Britain for the first time



in November for a concert at the Albert Hall. He writes songs – "About eight songs a year. I really don't have all that much to say" – the sort of songs which, combined with his own singing, have captured audiences from Moscow to the Carnegie Hall. "As for money," he says, "if I was without a centime tomorrow I would not give a damn." An unlikely contingency in view of the speed at which the Albert Hall tickets are going.

Sailor Bill Milner-Place has gone off in his 1920 trading schooner *Margot* with actor Terence Cooper, photographer Jim Howard, actor Patrick McCarvell and a Dutch painter, to make a documentary starring Cooper, about life in Mediterranean ports. They have docked at Seville and are passing on to Cadiz. They hope to reach Malta by Christmas, where they will throw a party, and also hope to look up David Niven in Cannes and Richard Burton and Elizabeth Taylor in Rome. "They're friends," said Cooper of the Burtons before he left, "and we ought to have a good booze up when we meet them." The party are taking their own beer, just to make sure.

Keith Michell, who is Henry VIII in *The King's Mare* at the Garrick, is bored with the piece of chicken he has to eat each night and at matinees. So Charles Beaufort, chef at the Diplomat in Mayfair, the restaurant which supplies the chicken, surprises him each time by roasting it, stuffing it, spicing it, and even currying it.

Robert Nesbitt, Talk of the Town and London Palladium producer, has just completed his first interior design job. Charles Forte asked him for some suggestions for a new restaurant at the Café Royal, and he finished up by doing the whole job himself. Now it is open, and has been named the Elysée Room.

Lord Willis, the playwright, debates the revision of the Sunday Observance laws with Mr H W J Legerton, general secretary of the Lord's Day Observance Society, at Caxton Hall on 4 November.

Nobody seems prepared to catch a cold these days. The Common Cold Research Unit at Harvard Hospital, Salisbury, cannot get anyone to spend 10 days there and draw five shillings a day for their troubles, so it is closing down during most of November in the hope that things will brighten up in December.

The Ministry of Defence is selling 216 acres of Hounslow Heath, where Dick Turpin used to ride. The Greater London Council plan to use it for housing, schools, and a public open space.

Princess Marina will visit the Park Lane Fair at the Piccadilly Hotel on 15 November. Described as the greatest charity event of the year – it gives to the Forces Help Society and the Lord Roberts' Workshops – it is already assured of success. It is to be opened by

Countess Alexander of Tunis, and the chairman is Lady Norton. A special attraction should be Lady Fogarty's Once Worn Boutique and Hat Bar. So far items of clothing have been presented for this stall by Edward Heath, Vivien Leigh, Constance Cummings. Hardy Amies, Mrs Reginald Maudling and Lady Wolfson.

Alexis Kanner, the young actor who was suddenly written out of the BBC series *Softly, Softly,* brandishes his Cockney ego at the Arts Theatre on 31 October. For a week he is giving two lunchtime performances a day of the one-man show *Sammy,* which was filmed by Anthony Newley under the title of *The Small World of Sammy Lee.*

At a cost of £140,000, the 50-year-old steam radiator installation at the House of Lords has been replaced by a modern air-conditioning system.

Evidence from the catalogue of E P Goldschmidt, the rare book dealers of Bond Street, that the day of the leisured tea break has not yet passed. . . . A suggestion to clients that "before, during and after the Sotheby sales they come and forget their disappointments or celebrate their triumphs with refreshments suitable to the time of day and the occasion."

Margit Saad, in London filming *The Magnificent Two* with Morecambe and Wise, has not been here for two years and finds

that things have changed. "I have the idea," she says, "that something has happened in the last two years that happened in Paris just after the war. I think it is to do with the young people." Although she likes London so much and is spending most of her leisure at the theatre, she still goes home nearly every weekend to see her husband in Munich. "I always try to do that," she adds, "unless, of course, I'm somewhere like Hong Kong."

David Parsons, the designer who commented on this page two weeks ago "we may have just one too many boutiques eventually, and if I opened one, that one might be it," should be interested to learn that he can still be among the first hundred in London if he hurries up. This useful piece of information is contained in *Get Dressed,* published by the Garnstone Press and edited by Millicent Bultitude. This first-ever boutique guide lists 87 in its 80 pages.

Everyone is eagerly waiting for the news story of the year. One gentleman at the Savoy recently seemed sure that he knew what it would be. He is expecting news from Moscow that An-An is pregnant.

The ring master

Joan Crawford caught in a different sort of limelight. Not, this time, that of the film studio, but the spotlights of the Big Top as she plays ring master (mistress?) at a gala performance of Billy Smart's circus. In black net stockings, tail-coat and gloves, she led the big parade and introduced the acts.

At the moment Miss Crawford is making a film, *Circus of Blood* – which is not, apparently, quite as horrific as the title would indicate – using the Billy Smart circus as a background. In the film she wears these clothes, and this occasion was actually the first time she had tried them on. It was a great success.

The evening was organised for the benefit of three charities – the National Society for Mentally Handicapped Children, the Stars' Organisation for Spastics, and the Church of England Council for Commonwealth Settlement. Many show-business personalities attended. Until Saturday the circus remains at Blackheath; from Monday it will be at the Lee Bridge Road site in Leyton.

Picture by
JOHN SEYMOUR

WHY ASKS RON MOODY AS HIS MUSICAL "JOEY, JOEY" IS KILLED JUST FI

DOES THE CLOWNING HAVE TO

Ron Moody spent five years on his musical life of the clown Grimaldi. He devised the story, wrote the lyrics and composed the songs, and appeared in the title role. After five days it was decided to close the show. The question is: Have managements a responsibility to nurse potentially winning shows through the lean days in hopes of a hit. Or should everyone quietly retire from the scene and start again. ROGER BAKER talks to Ron Moody and to impresario Bernard Delfont

RON MOODY'S first reaction was: "I don't want you to write an obituary on the show." He seems irritated by the legend that has sprung up during the last three weeks that the closing of *Joey, Joey* means five years (or 17 years, depending on which paper you read) of his life's work down the drain.

"People seem to like to think you have this strong *dedication* to a particular topic. I haven't got this. I worked hard on the show for five years, that's true, but all the build-up was so wrong. If I have any particular dedication, it's to writing musicals."

It was late afternoon, the Saville Theatre seemed empty, but over the Tannoy came the sharp clips and bumps, the tinny piano and subdued voices, as an understudy was being taken through one of the Grimaldi numbers that Ron Moody recreated for the show – the jokey, audience-warming *Hot Codlings*. Mr Moody meanwhile puffed philosophically at his pipe as he steadily recapped the fortunes of *Joey, Joey*. On the looking-glass of his dressing-table is written in large, neat greasepaint capitals, the word *Fight*. "It's to keep me on my toes, to remind me not to get slack when I go out there." But, one feels, it has acquired other overtones since.

Parallels

Joey, Joey opened, with a glittering and enthusiastic first-night audience, on 11 October. Its closure was announced at the end of the week when the management (it is presented by Bernard Delfont and Arthur Lewis) could see that there was just not enough public interest to sustain the show.

Why a musical that is clearly not really awful, and even better than one or two others around town, should just not take with the public is a perennial show-business mystery.

"If we knew that we'd all be millionaires, wouldn't we?," says Ron Moody.

"If we knew that we'd all be millionaires, wouldn't we?," says Bernard Delfont. Neither man feels that critical reception has much to do with it. The *Observer*, which praised the show, referred to its "dim Press"; Bernard Delfont comments: "In their judgments and allocation of praise, I thought the critics were absolutely right. It was a fair Press, not disastrous at all." Ron Moody himself felt that the Sunday Press was excellent.

There is a feeling among laymen who are interested in the theatre, that under these circumstances the management should be prepared to nurse a show through the dead days until business picks up. There have been two parallel examples during the past year. *Charlie Girl*, which opened at the Adelphi Theatre in December of last year, had, all things being equal, a much worse Press than *Joey, Joey*, yet Harold Fielding, who put it on, managed to turn it into a huge popular success. Whether this was due to the potency of Anna Neagle in the lead, to a couple of songs getting played frequently on the radio, or to a fairly high-powered advertising campaign in the national Press one cannot say. Yet it happened.

Then, a few months ago, Peter Bridge mounted *Strike a Light*. This was a big, noisy, jovial musical and everyone who saw it enjoyed it. Critical reaction was about on the same level as that awarded *Joey, Joey* (and more favourable than *Charlie Girl*), yet the show had to come off after three weeks. The cast of *Strike a Light* made an attempt to save it, helping Peter Bridge to sustain it for a further week by taking massive salary cuts. But again the link between public and box office had been broken and could not be reconnected.

The financial margin that means a show can run or means that it must come off can be very narrow. Every theatre has its break figure – the amount nightly takings must reach for it to be an economical proposition.

Substantial

Clearly this figure is much higher with a musical, which will have a large cast, chorus, orchestra and many scene changes, than for a one-set, two-character play. One play now running happily in the West End had a narrow escape. An actor in it bought 10 seats and, by sheer oversight, forgot to pay for nine of them. Had this not been discovered, closing notices would have been posted – all for a matter of a few pounds.

Bernard Delfont will not say how much *Joey, Joey* cost to put on. "I will just say the sum is very substantial. The show has been doing very bad business and losses are as high as £5,000 a week." He is not prepared to make a loss of this size every week for the six or so that seem needed to make the show a success. "I've been in the business for a quarter of a century," he says, "and I've never complained. All this is normal business procedure. Some shows I put on for purely commercial reasons – to make money. Others I put on for artistic reasons. This one is commercial. It is not a question of nursing it."

Ron Moody himself has no money in the show "Not a sausage, though you could say I had lost money because I turned down film and television offers while I was preparing it."

He started working on *Joey, Joey* five years ago, and it was first in Bristol as a try-out for a Christmas show four years ago. The emphasis then was different, with Grimaldi jnr more to the fore. This year, 6 songs and many title change later, it opened as a fully fledged musical called *The Great Grimaldi* in Manchester.

"I have always been interested in clowning," says Ro Moody. "In fact, I've done lot myself in the theatre an in revues, and when I was a the LSE 17 years ago – I wa reading sociology – I did a l of research into the psych logy of laughter. Perhaps tha is why some papers hav claimed I have been workin on the show for 17 years."

It is his fourth musica though the first to be mounte His other subjects have a been curiously ahead of the time. The first was a spy mel drama ("long before the sp vogue"), the next, writte while he was at the LSE, abou university life, and then cam one about the ghost of a Roman Legion. "My view is that I have been teaching myself to write musicals. *Joey Joey* is my first examinatio and it hasn't been a succes What I have got is the exper ence. Maybe I'll never write a good show."

Research

Already, though, his mind is ticking over on the next one. "I wanted to treat a fabulous character from the 18th century – Casanova – but my music publisher told me to stop looking over my shoulder, so I'm thinking about a modern subject."

For *Joey, Joey*, Ron Moody did considerable research, reading all available Grimaldiana and scouring the British

'I am making no attempts to pass any bucks or to apologise . . . I'm just puzzled why it hasn't worked'

AYS AFTER OPENING

STOP ?

Museum. Grimaldi was the most celebrated clown the English stage has known – he didn't work a circus (that came later), but rather what we would call today the music halls (though they came later, too). "My main intention was to give an impression of what Grimaldi was like."

With the help of Johnny Hutch's acrobats (who play two show-stopping tumbling sequences) he has attempted to indicate what the Harlequinade was like.

"I am really disappointed because I would have thought people would have liked it that someone was interested enough in his profession to go back and recreate something. In the Harlequinade there are things no one has seen for years. Theatre historians and experts have been overjoyed that someone has taken this trouble. I should get some reasonable thanks, surely."

Time

Ron Moody is also convinced that *Joey, Joey* would improve, as a complete show, after a few months: "I will admit it isn't funny enough. Comedy builds into a show and after six months everything I want would be there. Children are loving it and by Christmas I would have worked in much more."

One lesson he has learned: "I shall never appear in a show I've written again. You get the benefit of neither authorship nor acting."

Says Bernard Delfont: "Both Ron Moody and I believed in the show, and I think it was good for Ron Moody to do it; one must give people opportunities and this will certainly be good for his future."

And that future seems to hold no qualms: "I want to be part of the movement that seems to be happening to produce British musicals," says Ron Moody. "I am arguing against all those who said I was wrong to do it. I had the best possible motives – to recreate a part of English tradition. I could have done other things. I am making no attempts to pass any bucks or to apologise. . . . I'm just puzzled why it hasn't worked."

Ron Moody plays the title role in his own musical based on incidents from the life of the clown Joe Grimaldi. "I admit the play itself has a loose structure," he says, "but in the Harlequinade sequences there are things no one has ever seen before. There should have been some reasonable thanks, surely." But the show, "Joey, Joey" closes on Saturday 29 October.

ARRIVAL PLATFORM

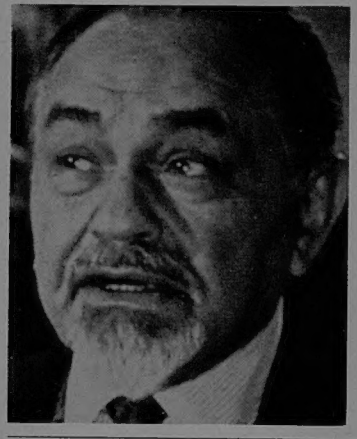
By JEREMY HARRISON

Miss del Rio's ambitions

"I want some day to play Lady Macbeth" – the cry of nearly every actress who has ever donned a leotard or ogled a passing camera. This time I didn't even dare to venture a sly smile, because the speaker was Dolores del Rio – and she would make a marvellous Lady Macbeth.

Miss del Rio, who is staying at the Savoy and prowling around theatreland with her husband in search of modern plays to perform in Mexico City in Spanish, has been acting now for 40 years – "and I'm very proud of that." She began at the age of 17 as the female answer to Valentino, but for the past 10 years she has worked on the stage nearly all the time. They flock to see her in Mexico City where she plays a lot of Shaw and Oscar Wilde – played in Spanish.

"I'm looking for a really good modern play here with a part for me in it," she said.



Edward G enjoys the new London

"I think it's much more alive, much more vibrant. It seems to have exploded." Edward G Robinson, at Claridges for a short holiday between filming in France and Italy, has been enjoying himself in London eating and meeting up with old friends.

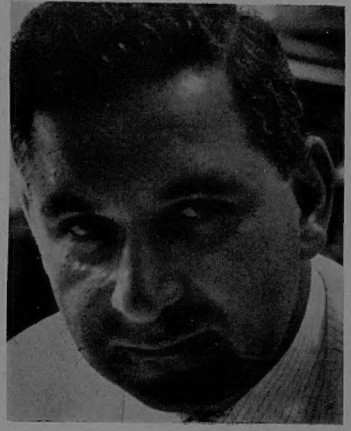
His love of London goes back many years and he always tries to pay a visit whenever he is filming in Europe. Although he has not been to the theatre on this trip, one of his self-admitted ambitions is to work on a London stage. "It's something I wish I had done in the past," he said.

His last stage play was seven years ago on Broadway. "It lasted for three years," he said, "and after that I came close to bringing it over here, but I was tired of it after all that time." Next port of call for Edward G is Italy, where he is making *Grand Slam*. "I play a nice gentle, retired professor who has unholy ideas."

Characters for cocktail parties

"To hell with what the critics say," is the philosophy of Jacqueline Susann, the latest whizz-girl of American literature, who arrives for the publication by Cassell of her book, *Valley of the Dolls*. She has spent two years in the writing of this novel, which has spent 23 weeks in the American best-sellers' list and 15 weeks at the top. She was a television and film actress herself until she took to writing. "I've made characters live so that people talk about them at cocktail parties, and that, to me, is what counts," she says.

Miss Susann has written purely for entertainment and a certain amount of sensation. Although she is a particularly skilled dialogue writer she tends to scorn many of the old literary standards. "The day is over," she says, "when the point of writing is just to turn a phrase that critics will quote, like Henry James."



Designing another London hotel

Henry End – "I suppose I design more hotels than anyone else just now" – is just about to design his second large London hotel. He designed the Carlton Tower some six years ago, and will soon be starting on the new 400-bedroom British Rail Hotel at Euston.

"I don't consider the work that I'm doing is of any great consequence from an historic or a museum point of view – I see it as purely transitory." He cast a hand around the lounge of the Carlton Tower and said: "The wardrobe here has been a bit neglected."

Henry End was born in Salford – "the same place as Albert Finney and Shelagh Delany" – and went to America in 1946 to design sets in Hollywood. From that he progressed to the position where he now has offices in Miami and New York and designs some 14 hotels a year all around the world, personally overseeing each one.

Secretary and boss – so like a marriage . . .

Vera Sugg began her own business on the top of a bus. She saw actor Clive Morton reading a script, and asked if he needed any more copies. He gave her her first order, and within a year she had opened a secretarial bureau in Fleet Street. Then she expanded her secretarial service into a full-scale employment agency, supplying office staff for major companies based in London. She has now put 20 years' experience in placing secretaries into a book, *Almost a Marriage* (Muller, published last week).

Mrs Sugg likens the boss-secretary relationship to a marriage – one of teamwork and give and take. She says that, though a woman marries a man for emotional reasons a secretary selects her boss in a clinical and detached way. "And it's easier to get a divorce from a job than a marriage," she adds.

But Mrs Sugg was not content with establishing contacts at home. In 1960 she went on a "tub-thumping expedition" round America, selling what she described as "a priceless commodity": the English secretary. She aimed at finding jobs for 500 girls, and found herself at the centre of a tremendous row. The New York State Commission Against Discrimination decided to check whether employers specifying English secretaries were violating a law designed to protect minorities.

Later that year she was in the news again. She felt that secretaries, with limited money, should plan their wardrobes to give them the best value for working hours and after-office relaxation. So she had John Cavanagh, dressmaker to Princess Alexandra, design a suit with twin skirts for office and early-evening wear.

This time the controversy centred on whether or not a secretary should show her knees while taking dictation. All this experience has qualified her to write the book.

THE WEEK

A spate of new books launched . . . an appeal for funds by the Soho Music Society . . . a preview at the Tama Gallery. That was The Week in London Life

Ah yes, I remember it well . . . swapping reminiscences of the early days, Mrs Ann McGrath (right) and Vera Sugg at the Martini Terrace, Haymarket, party to launch *Almost a Marriage.*

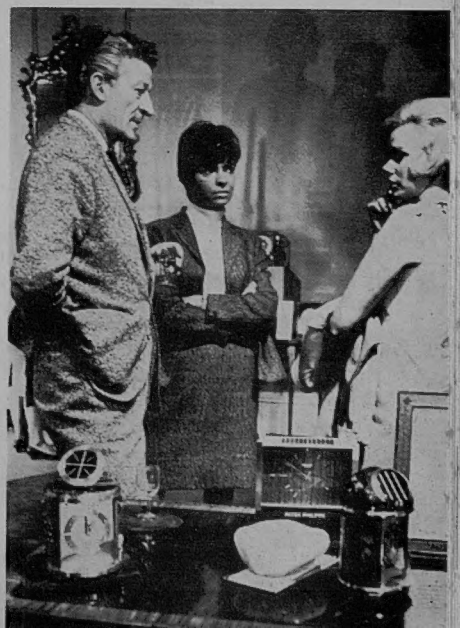
Congratulations from James Fox for Lady Antonia Fraser at the Pollock's Toy Museum party to launch her *A History of Toys.*

Below: Viscountess Norwich talking to Mr John Stuart at the reception to launch her husband's book, *Mount Athos.*

If music be the food of love . . . Mr & Mrs Klaus Fwegge at the Soho Music Society appeal for funds, held at the Martini Terrace, Haymarket.

Holding court at the Madame Tussaud's reception to launch the book *London à la Mode* that he co-produced with Paul Hogarth: Malcolm Muggeridge.

Left: At the Tama Gallery preview of the Mihailovitch exhibition: Victor Berry, Nicholas Egon and Richard Harris.



Right: Clock-watching at the exhibition of Swiss and English timepieces in Asprey's, Bond Street: Jon Pertwee and wife, and Miss Ann Aldred.

GOOD MUSIC IN THE LESS LIKELY PLACES

A considerable amount of good music is made in London daily – and not always at the obvious places. This week, for example, there are two events worthy of any music-lover's attention. One is at the Camden High School for Girls, the other at the Central Hall, Westminster.

Up at the girls' school in NW5, the fifth series of Camden Celebrity Concerts is under way. They are presented by Pro Musica with support from the Libraries and Arts Committee of Camden – a borough that is gaining a potent reputation for its encouragment of the arts.

Next Thursday there is a piano recital given by Balint Vazsonyi, who was born in Hungary but settled in London in 1964. Vazsonyi's recital will include Beethoven's *Appassionata* sonata, a Schubert sonata and Schumann's *Carnival.*

At the Westminster Central Hall on Wednesday there will be a performance of Verdi's first real hit opera, *Nabucco*, given by the Alexandra Choir and the Proctor Orchestra, conducted by Charles Proctor. The central role of Abigail, resentful daughter of Nabucco, has attracted many powerful sopranos, and at this performance will be sung by Sona Ardontz, who is described as "a cosmopolitan without roots in any country." She was born in Kent of Armenian parents, educated in France and Switzerland and sang and acted in Germany.

Her repertory includes opera, oratorio and recitals, and she is also in demand for first performances of modern music – notably her major firsts have been in James Stevens' *Ghost Story* and *Dark Sonnet* by Eric Chisholm. Her future engagements include three of the most popular choral works: *The Messiah*, Verdi's *Requiem* and Tippett's *Child of our Time.*

Nabucco: Westminster Central Hall, Wednesday 2 November, 7.30 p.m

Camden Celebrity Concert: The Camden School for Girls. Thursday 3 November, 7.30 p.m.

DAVID WYNNE-MORGAN

FIFTY-THREE applicants for the job of a ghost to haunt a French château are all going to be disappointed – the International Distillers Company who advertised for one have taken fright at the kind of replies they have received. A spokesman for the company told me: "It was one of those jokes that got out of hand."

The International Distillers own the Château La Tour Carnet in the Bordeaux region where they are redeveloping both the vineyards and the cellars of the château.

It was decided that every self-respecting French château of any age had to have its own ghost. Accordingly a decision was made to put an advertisement in the Personal column of *The Times.* The original advertisement asked for a "gay" ghost. *The Times*, who are clearly becoming more with it every day, rang up to query it.

"We think you ought to substitute another word for gay," said the Personal column advertisement representative. "Perhaps lively would make what you wanted rather clearer," he said. A lively ghost was immediately sought.

Let's play

By return of post the replies streamed in. They came from Denmark, Holland, Germany and one from Ireland which read: "Lively female ghost, tiring of crumbling Irish castles, seeks new haunting ground. Wishes to play with Château bottled ghosts of Bordeaux."

I suspect, however, that the reply that finally put the International Distillers Company to flight was the one that was written on a tie-on label, stating simply: "Have chains, will travel. Versatile."

I am afraid, dear would-be ghosts, that this is the nearest any of you are going to get to a reply.

London, 1966, I discovered personally and painfully last weekend, is not to everybody's taste. I had been asked to take a way-out fashion show to Knokke-Le-Zoute in Belgium, there to entertain about 700 well-heeled and highly conservative visitors to the palatial casino.

The women's clothes were designed by Mary Anne Murray and Christopher Macdonnell, both former fashion editors, while the Regency Style men's wear from Take Six was the property of Sid Brent, former drummer and wartime truck driver with the Royal Army Service Corps. Providing the music were the In Crowd who used to deafen the inmates of Sibyllas."

Jumping plates

Never have I heard such violent reactions. Before the show started, and closely following violins playing *Auf Wiedersehen,* the In Crowd set the scene. Conversation became impossible. Plates jumped up and down on the tables.

Within seconds the audience were booing. The fashion show temporarily relieved the tension, but it came to a premature end. The group ignored the casino director's instructions to "play softer or have the curtain dropped" on them.

The English contingent of 50 proclaimed it a great, swinging show. The casino officials declared it was one of the greatest disasters in the casino's history. The English got unexpected support. Prince Alexander, half-brother of King Baudouin of Belgium, went on record afterwards as saying: "It was one of the most exciting shows I have seen. It is time we were shaken up a bit."

Within 24 hours there was even more support. The group played all night at a private party in the Prince's honour, and they did it to frequent applause.

Knokke provides all-in weekends complete with gala dinner throughout the winter. I have not yet been asked to put on a repeat performance.

One of the most remarkable characteristics about the British upper classes is their resilience and their ability to accommodate change. A few years ago Trevor Dawson was a major in the Scots Guards. Debonair, correct, and above all conventional, he was the epitome of the British Guards officer.

Today his colleagues would hardly recognise him. He is no longer such a frequent visitor to the Guards' Club, but can be found far more often in the discothèques dressed in white suit or highly coloured shirt open almost to the waist.

Reluctant to talk about it he is one of the mystery men of London's West End. He has many show-business interests in companies where his name never appears. He has a small piece of the Beatles, is the manager and the money behind the new fashion photographer, David Anthony, and has further interests in a model agency.

With his remarkable style of dancing, however, he is as distinctive in the discothèques he frequents now as ever he was in uniform.

Marriage stakes

This week the Government try once again to impose a betting tax that failed so dismally when tried before the war. It is not likely to apply to the book being made at White's Club – scene of so many spectacular wagers – on the possibility of a marriage between the Earl of Hardwicke and Mrs Ann Ford, ex-wife of car magnate Henry Ford. In a competitive market, the best possible price at the time of going to Press is six to four on the marriage taking place. At present they are both in Venice.

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NEW FACE ON THE SOCIAL SCENE

IT IS an occupational hazard, but inevitable, that members of the Royal Family are required to make public appearances with confidence and charm rather earlier than most. With one exception, that is. The Royal children are as much in demand as other children to becomes bridesmaids and pageboys at weddings. So it was in velvet trousers and silk blouse that Lord Linley, son of Princess Margaret and Lord Snowdon, filled his first public engagement. The wedding was that of Lord Oxmantown, half-brother of Lord Snowdon and Lord Linley's uncle, who married Miss Alison Cooke-Hurle in the village of Stratforth, near Barnard Castle in County Durham. Before the ceremony, Lord Linley seemed slightly nervous, holding tightly to the hands of his mother and father and regarding the bridesmaids with a touch of apprehension. The additional reassurance of his nanny helped; she provided a steadying hand and whispered a few words of encouragement. And so the little boy trotted off in attendance as though he had been doing this sort of thing all his life. Next week Lord Linley celebrates his fifth birthday, which is clearly going to be the signal for the young lord to take an even greater part in public life.

With the proud bearing of a Guardsman, the little lord leads the procession down the aisle of the country church. **Below:** A place of honour for the pageboy arriving at the reception between bride and bridegroom.

THE INCREDIBL

DUDLEY MOORE riveted his gaze on the nubile lady serving tea and sandwiches in the Carlton Tower. For a fleeting second she was a Russian princess offering him a goblet of champagne on a silver salver, or a poor, grateful waif he had just snatched from suicide on the brink of a precipice, or a tempting enchantress on a coral island. But, just as suddenly, the dream melted into reality, and he became the Genuine Dud once more. "Can you imagine anything worse than a small, passionate man, foaming and sweating all over the place?" he asked with a pitiful sigh.

As Dudley Moore grows older he finds it increasingly difficult to distinguish between reality and fantasy. His latest film, *30 Is A Dangerous Age, Cynthia,* which co-stars his real-life girl friend, Suzy Kendall, portrays a world of realistic desires translated into fanciful visions of achievement. As he talks about the character he portrays in the film, he begins by referring to him in the third person and then suddenly, with the transition scarely detectable, he is talking about himself and his own fears and ambitions.

Cowboys and pirates

"Basically the plot centres around the little man who is six weeks away from his 30th birthday. He runs away from home and sends his laundry back to Mum every week. She returns it to him all neatly laundered, with sherbet and bread pudding packed between the shirts. Then, all of a brusque sudden, he determines to write a great musical work, and get married, all before he's 30. The little man lives in a world of illusions. For instance, he says: "I imagine I'm all sorts of grandiose people – composers like Beethoven and Mozart or even symbols of masculinity like cowboys and pirates. I write the basic theme of a very serious work, and then meet Suzy. My life from then onwards oscillates between the two ambitions I have required.

"The point about these particular fantasy figures which I impersonate is that there is no easy transition between reality and illusion. There is no rippling, dissolving picture with jangling harps as one figure merges into another; it's a stark and rapid changeover. I imagine I'm Beethoven driving a car, and there I am driving it. Most of these imaginary outlets for the little man's frustrated dreams are based on my own personal feelings when I was approaching the age of 30."

Dudley Moore has always had a burning ambition to become a great musician. This is the one aspect of his life which can drive him to tears of bitterness and frustration. Success as a comedian only serves to push this accomplishment farther from his grasp, and he constantly tortures himself with recrimination. "I can just see the day when I at last come to conduct my own symphony in the Festival Hall. The doors will burst open and the crowds will come flooding in. But they won't believe it. They'll expect sort of Hoffnung hoover musicians to be on the stage, and as I raise my baton, a titter will run through the audience." Serious artistic dedication and comedy often become entangled; whenever Harry Secombe begins to sing one expects him to burst into Goon-like hysterics.

"Something akin to this happens in the film," Dudley continued. "There comes a point where Suzy and I have a quarrel. I throw a fit in an art gallery and she rushes off and leaves me – it's a comedy, by the way. I drop my writing to go off in search of her, but as I've already written the basic theme of the work I hand it over for completion to a friend called Oscar. He keeps the underlying theme but adds sort of Irish jigs to it. When eventually it's performed the audience love it because they think it's a send-up of Irish folk music. So, you see, although I achieve success, it's not the kind I wanted."

Stodge and holes

Although Dudley has passed the painful milestone of becoming 30, he has not managed to appease his craving for artistic success. "I get terribly worked up about my own incompetence. If I hear of a child prodigy it really ravages me. I feel I should have done the same. Somewhere way back in my past there must have been one occurrence which explains my neuroses. I am constantly trying to delve back into my youth but my memory is like a cross between a bowl of porridge and old socks – full of stodge and holes. Two years ago I tried taking the advice of a psychiatrist in New York, but it didn't really work. He was a crumpled old man, lying on a couch. I was terribly aware of his every action; he used to fill his pipe with great deliberation." (Dudley enacted the interview, lying on his back on the chair with his feet waggling in the air like an irritated foetus.) "I expected him to ask me questions, but he just sat there sup-

IMAGINATION OF DUDLEY MOORE

Dudley Moore, comedian extraordinary, is seen above both as himself – in two moods – and as he prefers to picture himself in imagination: in turn a cowboy, Douglas Fairbanks Snr, Fred Astaire, Handel, and a City tycoon, all roles that are realised in his latest film *30 Is A Dangerous Age, Cynthia.* ROGER ELDRIDGE visited him to find out the secret of the little man's power to put an audience under a spell.

ping on his pipe. I thought I would throw a tantrum and it would all come pouring out, showering pus all over him. Then the new Dudley would rise up, wash himself in the stream, eat his goat's milk and cornflakes and write his first symphony of the day. No such luck."

I asked him if there was a close connection between his film campaign to marry Suzy Kendall and his real-life courtship. He became decidedly more cautious. "There are close parallels between my activities in the film and those outside it, but I'd rather not discuss marriage because there would be too many repercussions. Actually the thought of marriage scares the pants off me. It's a medieval rather than a practical fear. I have this recurring nightmare which gets more vivid every time. I'm standing at the altar with an unknown girl, but I'm stark naked, so I wander off into the vestry to look for my suit. People keep coming up to me and telling me that the bride is waiting. When I eventually return to the altar, I'm just petrified, and I always end up running away.

"I *will* say that Suzy has helped a great deal. I need some kind of discipline in my life. She doesn't exactly rule me with a rod of iron – I'm pretty stubborn – but she has put a certain honesty and colour into my existence which I didn't have before."

As a schoolboy, Dudley was a brilliant pupil dedicated to mathematics. When he reached the age of 14, however, he became aware that his friends resented this dedication. So he turned to music and humour as a means of ingratiating himself in their eyes. "I had a series of operations on my left foot which left a certain stiffness when I had to play the organ. So I rigged up this extraordinary shoe. It was one of my mother's old court shoes. I tied it to the back of my leg with elastic, rather like a primitive catapult. I always had this dreadful fear that my leg would go hurtling across the chapel while I was playing.

Chin up

"This, combined with my size, put me at a disadvantage. My size has affected me all my life. It still does now. Some days I go strutting off full of confidence, sticking my chin up to avoid getting a double chin. Then suddenly I notice myself in a shop window and see a pathetic little twit, and I stick my head back down inside my collar again.

"Small men either become very aggressive or very evasive. On the whole I tend to be of the latter kind. I am a terrible coward and any kind of violence frightens me. In the film I get thrown through a window by a youth – I'm always getting thrown through windows by youths. In my fantasies I beat the hell out of people, but in reality I never know what to say, let alone do in a fight. I always ask myself what James Bond would have done in my position, but only afterwards when my aggressor has dismissed me with a 'go away, little man' remark do I think of the final, crushing insult which I could have delivered. The other day my flat was burgled, and I actually stumbled across the thieves. All I could do was say, "You dirty rotten bastards," and show them the way out. I felt so humiliated at not being able to do anything."

Jazz Musician

It is this hybrid combination of ambition and laziness, of neurotic introspection and cowardice, which make his world of illusions so important to him. He seems unaware of his own ability to hold an audience spellbound, both as a comedian and as a jazz musician. When I asked him what sort of a man he would like to be, he replied: "One of those smooth, well-spoken people I met at Oxford who could come up to you with a gorgeous bird on their arm and say, 'I say, old man, do you think you could be awfully kind enough to lend me your flat?'

I wish I could speak like that. My own accent is quite extraordinary. My father used to be a railway worker in Dagenham, and I spoke common, didn't I? Then at Oxford I acquired a superficial polish and a catherine-wheel laugh. But it's still an inexplicable muck of a speech. In the film the basic me is a common-talking man in a double-breasted demob suit, driving around in a white Morris Minor convertible. It's very relaxing to play that kind of part because it takes me back a few years to my yoo-ooth."

I asked him if the emergence of this tortured entity in the film had helped him ease his own problems. "No," he replied. "I am obsessed by my own life. There are so many contradictory layers to my own personality that they will never be unravelled. The film only helped to pinpoint my troubles when I reached the age of 30, but I shall probably go through it all again when I'm 40. I really think I'm going potty by slow degrees. But honestly, I really will write a great work one day."

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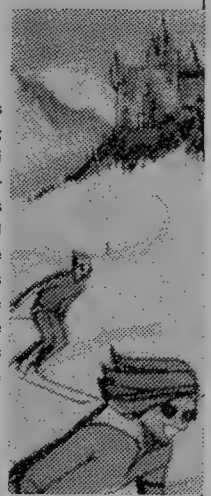

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Are you

WHAT YOU CAN WIN

The prize is 14 days for two on Hawaii. Hawaii will be really in the news when the winners are ready to fly to the sun. This year Julie Andrews (left), Richard Harris and the Swedish actor Max von Sydow have been there filming James A Michener's epic novel *Hawaii.* It will be released by United Artists as a New Year bonus in January.

Inspired by the lush grandeur of the film, the competition is devised to transport the winners from bleak February slush and snow right into the South Seas. This paradise is on the other side of the world, and a luxurious BOAC 707 Rolls-Royce jet (right) is waiting to ensure a smooth, comfortable flight.

The winners stay in Kahala Hilton, opened only two years ago at Waikiki, and considered by the most experienced international travellers as one of the most beautiful hotels in the world. All rooms have air conditioning, luxury furnishings and breathtaking views (left) across the hotel's private beach.

Daks are going to provide two complete suits for the man and *three* for the girl: you choose the colour and style. SHE will be able to choose her three outfits in the new Daks spring colours of apple green, crushed strawberry and apricot. They will all be lightweight trousers and shirts, or skirts, tops and briefs in a set.

two the Cool Couple for Hawaii?

THE KIND LONDON LIFE IS GOING TO SEND TO WAIKIKI FOR A FORTNIGHT

WHAT YOU DO

PLEASE read this carefully before you attempt to fill in the entry form.

On the right is a list of a dozen qualities which the cool couple could possess. Using your skill and judgment, select 10 and then place them, on the form provided, in what you consider to be their most meritorious order.

Thus, if you think that the ability to have an open mind about moral issues is the most important quality write letter J in the first space on the form. Remember the cool couple get the most of life – on their own terms. Careful readers of *London Life* will possess the clues.

When you have completed your list, think of one other quality, not listed, that you consider the cool couple should possess, and write it in the space provided.

In the event of a tie, the winner will be the person who, in the Editor's opinion, has submitted the most apt and original cool quality for No. 11.

You may submit as many entries as you please, but each one must be submitted on the official form (right) from a copy of *London Life*. Use ink or a ball point pen only.

The competition is open to all residents of the United Kingdom, except employees of *Illustrated Newspapers*, their families and anyone connected with the competition.

All entries will be examined, but *London Life* will not enter into any correspondence. The Editor's decision is legal and binding.

Closing date for entries is 30 November 1966. All entries are free. And there will be two more issues of *London Life* in which you will have a chance to enter. Post your entries to:

Cool Couple Contest
London Life
Elm House
Elm Street
London WC1

AND WHERE YOU ENTER

A To have ambition.

B To be just as happy alone as with friends.

C To be calm under all circumstances.

D To entertain friends frequently at home.

E Never to allow personal tensions to surface in public.

F To know when not to wear mini-skirts and hipsters.

G To realise the precise value of ephemera.

H To have a varied record collection.

I To be at home in at least three restaurants.

J To have an open mind about moral issues.

K To be able to spend Saturday evening quietly.

L To want to travel as much and as far as possible.

1	
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I agree to abide by the rules 2

NAME .....

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ADDRESS .....

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11 Cool is to .....

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.....

Choose ten of the cool qualities above and list them in your order of importance in the spaces on the left. Then add an eleventh cool quality of your own in the space provided
Cut out the form and post it to –

Cool Couple Contest
London Life
Elm House
Elm Street
London WC1

OUR WOMEN PILOTS PLAN POWDER PUFF AIR DERBY

A select band of British women, who get into planes and cut swathes across the wild blue yonder, are hoping to stage a Powder Puff Derby across Europe next year. The PP Derby proper is the yearly women's race across America, organised by Ninety Nines Incorporated, an international association of government licensed women pilots. A British section was formed under the leadership of Sheila Scott, who broke – and made – records on her round-the-world flight earlier this year.

Ninety Nines, as members are called, are renowned for keeping their femininity. They are discouraged from wearing slacks and shorts when racing, and are expected to turn out in attractive dresses. On invitation from America, Miss Scott, Betty Cones and Janet Ferguson formed the British section. Eleven of England's leading women pilots have become founder members.

The section was formally introduced to British aviation at a party in the Royal Aero Club two years ago.

The women are trying to cover every facet of aviation, encompassing the professional and sporting worlds of flying. Seaplaning, ballooning and gliding weekends are planned. Most ambitious project, however, is next year's trans-Europe race.

Some British Ninety Nines are also entering the leading foreign competitions as a team. In July, some of the British women visited America for an international convention in Tennessee, and competed in the Powder Puff Derby. Janet Ferguson was placed 10th in a field of 69, and won the special award for a foreign competitor.

First meeting of Ninety Nines Inc. was held in a hangar on Curtis Field, Long Island, in 1929. Amelia Earhart was the first president and named the body after the 99 women who attended the first meeting. There are now over 2,200 members all over the world.

Angela Ince

MEN, most women will agree, make absolutely hopeless shoppers. They take what they are given without asking if there's anything better; they think it's rude to check their change; and if anything goes wrong with whatever they've bought when they get it home, they will go to any amount of trouble to mend it themselves, rather than take it back and moan to the manager. Not all men, of course; there are some very gallant male shoppers around, but from my observations they are in a small minority.

Spineless

In no field of shopping is this uncomplaining, spineless attitude more noticeable than in the car market. Men have such an adoring attitude to their cars (which, as we all know, are not cars to them at all, but symbols of Riotous Living and Bachelor Freedom) that they will hear no word of criticism against them, even if they're brand new and the suspension collapses on the M4.

If the manufacturers knew that shrewd women shoppers were going to buy their products, rather than vague men, they'd up their standards a bit. Two weeks ago I took delivery of a new BMC Mini Traveller. I was delighted with it right from the start. It is nippy, co-operative and enthusiastic. It has more room in the back than a lot of larger cars, and it appears to have given up petrol for Lent.

I became rather a bore about it, as a matter of fact, and went round button-holing my friends and tediously asking them why on earth they bothered with larger, hungrier cars when there was a super little thing like this on the market. I was still running it in (it had fewer than 200 miles on the clock) when I became aware, as they say, of a high-pitched whine. It sounded exactly as though there were a tiny policeman hidden in the engine, whole-heartedly blowing through a tiny siren. I stopped and opened the bonnet, and the engine looked back at me with the grave, uncommunicative air of an enigmatic Red Indian.

When I restarted the engine, the noise restarted too, so I took it to a BMC agent and they said "Oh yes, it's the water pump." They replaced it in an hour under the guarantee and since then the car has worked perfectly and I wouldn't swop it for any other make of car you care to name.

Monstrous

The point of this story is that when I told two women what had happened, they both said what amounted to "How monstrous. Did you send it back?" But the men I have told reacted in quite a different way. They said:

A. "What do you expect? a car engine is a highly complicated piece of machinery."

B. "For heaven's sake, what are you fussing about? Every car has these teething troubles," and

C. "Replaced it in an hour, did they? What marvellous service."

In other words, they considered that I was being tiresomely finicky and perfectionist, and to prove their point they went on to tell me their experiences with other new cars of every possible make and size. They weren't complaining, they were boasting; it was as though they looked on their car as a spirited, flashing, dark-eyed mistress, who occasionally threw a vase at them to show an air of independence.

Judder

I heard about a car whose door handle fell off as they drove it away from the dealer; about a car whose gear-box wasn't bolted down properly, so that it juddered alarmingly at any speed over 10 mph; about a car that made such an extraordinary noise going into reverse that whole streets used to stop and watch it being backed into a parking space.

One man told me how he had bought the same make of car three years running, and each time it had something different wrong with it. "But why on earth did you go on buying it?" I asked.

"Because," he answered, slightly surprised, "it's such an absolutely marvellous car. Of course, it has its teething troubles," he added casually.

Hovercraft

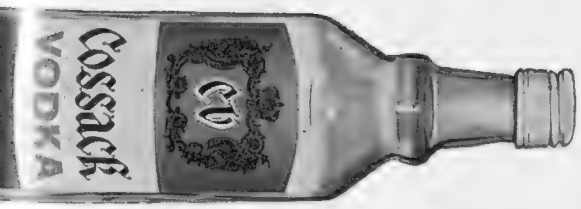
Teething troubles? Yes, but we've been making cars in this country for well over 50 years now. It's not as though the internal combustion engine were a startling new innovation that we're still experimenting with. If I'd just bought a hovercraft or a space capsule I wouldn't mind them telling me it has teething troubles; but I would have thought that the British motor-car industry ought to be well into its wisdom teeth by now.

What it all boils down to is that women think of their cars as safe, comfortable, reliable overcoats which they slip on when they want to go out. But men like to think of *their* cars as nervous, highly strung two-year-old thoroughbreds. They don't know what they're going to do next – but my goodness, it's exciting just waiting to see.

Profound words

Isvestia, Moscow's leading daily paper, reported that Peking's Red Guards have demanded that Li Ching-Chuan, First Secretary of the party's South-west Bureau, should be burned alive. The report went on to comment that "The language of their pamphlets is becoming much ruder and sharper." I should think so, indeed.

Who says Cossack is going straight?



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If you want to mix it, Cossack's game. Are you?

* **To make a Cossacktini.** Mix Cossack Vodka and dry Martini (about 5-1). Then add ice. And stir. Drop in a twisted piece of lemon peel.

Miles (above) owner of the *avant garde* Indica Bookshop which has recently opened in Southampton Row, concentrating on a game of chess with his wife Susan.

Sandra Loo (above), beautician working at Real ladies' hairdressers as a manicurist, playing Mah-Jongg with Mr Raymond Rie, Mr Malcolm Ambrose and Mrs Norma Ambrose who own the salon. Mah-Jongg is a Chinese game similarto dominoes.

Lyn McCarthy (below) of the Lyn and Graham folk singing duo, tries a new game called Rollcurling, an adaptation of the Scottish game curling, which is played on ice. This is miniature curling, replacing stones with ball bearings, and is played on a special table top.

Barry Humphries (above) comic strip balloonist, creator of *Bizarre* (which W H Smith's refused to sell) and currently preparing for the John Bird TV Show, is seen engrossed in a scientific game called "Space Probe" involving the manipulation of a small silver ball along two silver rods to make the ball drop in a high-scoring pocket.

WHAT PEOPLE ARE PLAYING

Concentrating on their game of bridge, friends **Chris Hackett** (production controller), **Tibor Hubay** (art director), **John Nankervise** (account executive), and **David Chapman** (writer). They meet once every week to keep their game sharp.

Giorgina Shalam (above), 4½-year-old daughter of stockbroker Ibram Shalam and his wife Sonia, has just started school and discovered the game of hopscotch.

Christopher Hunt (right), concert manager, with his daughter Francesca, and his wife Gillie. They play her favourite game Musical Bumps on this rocking-horse.

Helene Cordet (below), who owns the Saddle Room Club in partnership with Peter Davies, plays the complicated game of Flick Dice. It is played on a board numbered up to nine, each number having a flap joined to it. As the dice are thrown the flap goes up and you score accordingly.

Adriana de Santa Cruz (below), daughter of the Chilean Ambassador, likes to play backgammon with her friend **Binno Grose**, as neither are experts, but both try to improve their game.

RAYMOND O'DONNELL ON SELLING HAPPINESS

I LEFT Oxford in 1961 and went to live in Spain. It was a dodgy, precarious sort of existence, but it gave me the ability and liking for fast travel. During my vacations I covered Europe pretty well all over. I went to Greece on a Vespa, for instance. I came back to England in the spring of '63, and taught biology to some girls on a housing estate for a couple of terms. The headmistress told me never to cross the space between my rostrum and their desks.

I joined Hallmark cards in May '65. My job was to organise an export department, and to sell birthday, Christmas and funny cards all over the world. In theory this means travelling seven months out of every year, but in practice, since I'm a fast mover anyway, it works out at about five months a year. My particular sphere of activity – my shop window if you like – stretches between longitude parallels 30 degrees West and 48 degrees East. In fact that means from Iceland down to the Sandwich Islands on the left, over to a line which runs through Rangoon High Street on the right.

Stark naked

One time when I flew into Dahran, in Saudi Arabia, I took a cab out of town to this little shop in the outskirts. The owner came out to meet me stark naked. We went inside and he put on this nightdress affair. We had dinner lying on a concrete floor, and he introduced me to four children who were apparently the offspring of some slaves he once owned.

He sells our cards to American technicians on the local oil rig. You find that most of the buyers are Europeans, although the traders themselves are usually locals. It sometimes seems an unlikely sort of occupation selling Christmas cards to Arabs. I have to walk around with two blue suitcases full of them. I remember landing in Aden and being searched by a gang of soldiers. One of them asked what I had in the cases. "Christmas cards," I said. He looked rather annoyed and opened one of the bags. He happened to pick out a birth congratulations card, a rather sick affair which has a baby popping out on a spring when you open it. He turned rather ugly, and very nearly fired on me.

It's not all such fun, however. I flew into Northern Nigeria on the first plane to reach there after the revolution. It was an Egyptian plane and it was immediately surrounded by troops. They were drunk and started filling the tanks with lighted cigarettes in their hands. In the customs shed they were whooping it up to Beatles and Rolling Stones music. I went out into the town and in front of one of my client's shops I noticed a pair

Haig in every -LOCAL -HOME -HOTEL

STEWED DRIED FRUITS
Prunes, Figs and other dried Fruits taste twice as good when you mix in a tablespoon of HAIG at the cooling stage. You'll love the added delicious flavour.

26⅔ oz. BOTTLE

THE HAIG 40 oz. BOTTLE

Don't be vague- ask for Haig

40 oz., the Bottle, ½ Flask, ¼ Flask, 3⅓ oz. and Miniature sizes. Obtainable everywhere . . . at your 'Local', Off Licences, in Hotels and Wine and Spirit Stores

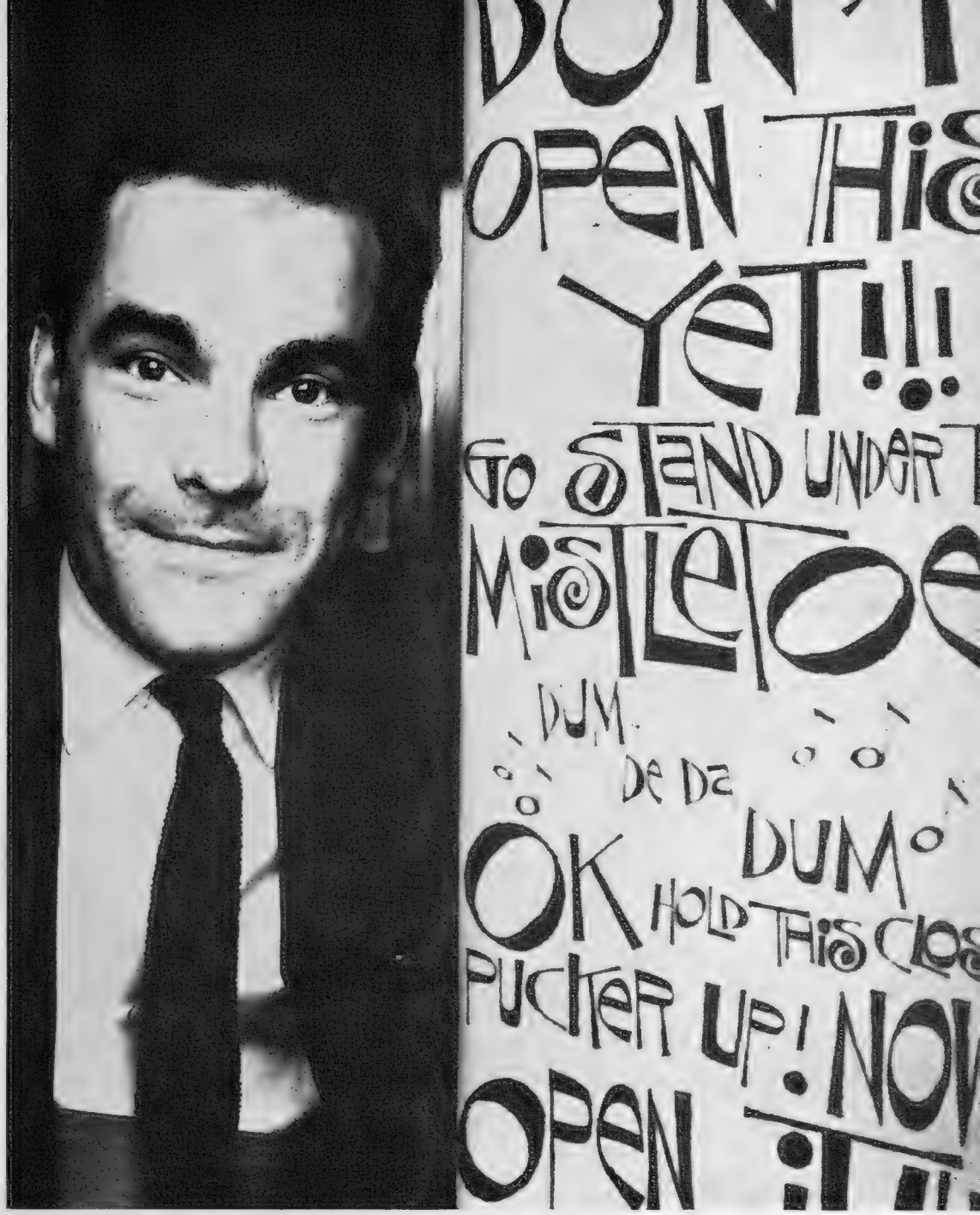
of beautifully painted dustbins, in red, white and blue. There were some curious brown blotches on the rims, and I was told later that during the uprising four Ebo children had been slaughtered and then flung in the dustbins.

Actually, Nigerians bought a huge amount of get-well cards straight after the revolution. I don't know how coincidental the two events are, but I believe there were a few epidemics after the slaughter. That would explain it. You have to bear in mind local and national characteristics. Arabs buy a lot of cards with flowers on them, because the Koran forbids them to have reproductions of human faces. Kenyans refuse to buy cards with Blacks and Whites in the same picture. The people of Sharja cannot be persuaded that Father Christmas and Santa Claus are one and the same person, so this leads to a lot of confusion when they order Christmas cards. Finally, I sold vast amounts of wrapping paper to the desert dwellers of Fezzan, who were working on oil rigs; they used it to decorate their tents.

Feelthy...

I've had some very funny moments. I met the original feelthy postcard seller in Cairo. Actually we both walked into the same shop to sell our respective wares.

In Kuwait, where drink is forbidden, I was invited to a local resident's house for a drink. There was a Russian, a Czech and two Kuwaitans in the party. Our host reverently took a half-pint bottle of Guinness from his refrigerator, and we all sat around sipping it out of liqueur glasses. It was very touching. Kuwait is a very rich country. Oil just seeps through the ground in such quantities that it's almost embarrassing. These wild tribesmen all seem to have cars and they go quite berserk. There are so many accidents that they just don't need birth control. Once I was in a taxi, and five cars came streaking towards us at a fantastic lick, just trying to outrace each other. My driver just drove straight at them, and at the last moment they parted in the middle.



6 It seems an unlikely sort of operation, selling Christmas cards to the Arabs 9

Ethiopians are very comic. They think they're very white and Aryan, but in fact they are pretty black. But they've proved to be fantastically good customers. I once made an unexpected sale in Dire Dawa, which is at the very edge of a great flat desert. The plane was not scheduled to land there but we had a spot of engine trouble and had to land. At the very end of the runway there was a quaint control tower. The pilot – an Ethiopian the size of Joe Louis, and who spoke English as if he had come straight out of Seattle – tried to take the plane up five times, but each time, as we rushed towards the tower, the engines failed. Finally he turned back saying he would have the moss taken out of the carburettors.

While we were waiting around, I wandered off into the township and met a huge Greek character. He looked like one of those drivers in *The Wages of Fear*. He took a substantial order off me, and asked if I wanted to be paid in gold. Finally I accepted a cheque and went round to the local bank to find out what his assets were. I discovered that he owned half the bank.

I suppose you can get pretty blasé about this job. Just to give you an idea of my movements, since 15 February, I have taken 92 flights, *and* I have spent two months in this country as well. Nowadays I can get on a plane in some remote backwater in the Middle East, nod to a couple of people, pick up my newspaper and wait for take-off. It's like getting on the 6.45 to Orpington.

After a course of exercises, the Hon James Smith (of W H Smith) takes a steam bath before having a massage

The rigorous cult o

From businessmen to show-business personalities, from actresses and models to housewives and mothers, there is a growing section of London's population who mean to keep their youth, whatever the effort. Reporter JOHN MCLEOD and photographer JOHN SEYMOUR have visited two of the many health clubs to measure the combination of fanaticism and fun about growing younger every day

DOWN in the basement something stirs. Then it explodes into action, to music and slightly accelerated breathing. It is a cross-section of London talent, money and success, fired by new ambition . . . pursuit of health and the body beautiful. It is Lotte Berk's ladies' health class undergoing another strenuous session in a basement off Baker Street.

Lotte, a 53-year-old former ballet dancer, tends to the tyrannical as she puts her ladies through an intensive course of exercises based on yoga. Reacting to her commands are women like Lady (Gunilla) Whitmore (wife of the racing driver), Ann Mankowitz (Wolf's wife), Edina Ronay, Fenella Fielding, Shirley Ann Field, Israeli actress Dahlia Penn, Yolande Donlan, freelance journalist Jenny Brittan . . . the list, it seems, is endless. The enthusiasm is incredible. But, to the interested observer, the need for all this bend, stretch and swing is difficult to understand. When *London Life* looked in on a forenoon session, the assembled enthusiasts looked slim, trim and abundantly fit. "Why come to the classes?" they were asked. Said Ann Mankowitz, mother of four children: "I do it for fun, and to keep my shape and be fit." Besides running a family and maintaining the slimline look, Ann is doing a three-year course in psychotherapy.

A regular

Lady Whitmore is another who needs no aids to beauty, but comes to Lotte's regularly "for fun."

Actress Dahlia Penn, currently working on *The Forsyte Saga* for the BBC, wants "to keep my figure, and it's fun." Beverley Atlas, 27, one time advertising and public relations girl, now

Israeli actress Dahlia Penn completes an exercise, while Clover Packer (left) and Lady Whitmore wait for their turn

growing younger every day . . .

married with a son and daughter: "I want to keep trim."

Tall, lissome Jamaican Clover Packer, a film producer's secretary, plays lots of tennis, "but I don't think it's enough, so I come to Lotte's classes."

Lila Burkeman, 35, former model, married with two children, comments: "I think it's great. You really keep in condition." And lovely Jenny Brittan expounds: "Most women don't bother much about their figures after they marry. But after marriage is the time to look fit, otherwise he'll get sick and tired of you!"

The redoubtable Lotte, herself, has the figure of a lithe 18-year-old, and a dynamic personality. She is half Russian, half German, gave up ballet seven years ago, and began her health classes.

Small classes

Three or four times a day, glamorous women in couture clothes, flock to the basment in Manchester Street. The occasional swish cars at nearby parking meters are not uncommon. Classes are deliberately small – seven or eight at a time – and the 40-minute sessions cover exercises designed to make firm and to use every muscle in the body.

Says Lotte: "Forty minutes is long enough. Though most of the girls are fit, that extends them completely." After each class, about 20 minutes are devoted to changing from tights to street clothes, cigarettes and the gossip that marks any gathering of women. Lotte listens to the latest mini-problems, consoles and advises.

Says Jenny Brittan: "Most of the girls go to classes two or three times a week. They are mostly actresses, models, diplomats' wives, and the wives of wealthy businessmen. They wear good clothes, and want something equally good to hang them on!

"After 40 minutes intensive exercise, one feels completely ruined, but mentally uplifted by the sacrifice . . . and maybe comforted by the thought that one is doing something constructive towards developing an enviable shape." A course of 12 lessons costs £6. Separate lessons are 13s each.

Men as well

The toil-to-be-trim fad isn't restricted to the women, though. In another basement, off Hanover Square, a wiry, compact health expert called

continued overleaf

You pay 35 guineas and then even the deodorants are free . . .

Continued from page 25

David Morgan runs a men's health club. David, a 45-year-old Londoner, was a sergeant physical training instructor in the RAF. From 1951 to 1959 he was a professional wrestler. He is also more than competent at rugby, judo and sailing.

His courses are scientifically charted. To his little palace of physical endeavour come people like Richard Harris, Albert Finney, Rod Steiger, Anatole de Grunwald, Alan Owen, Lord Londonderry, Sir Peter Youens, Simon Sainsbury, Ray Ellington, Jonathan Sieff, Jack Parnell . . . and many of London's top businessmen.

Says David: "All the apparatus is designed to isolate particular muscle groups. By the time they have done the whole circuit here, they have exercised every major muscle group in the body.

"Their progress is charted, covering upper body, waistline and lower body. Resistance is built up by using weights and repetitious exercises. They are always working within their own capacity.

"Each month, a progress chart is drawn up, and weight is measured and recorded, with remarks by me on how the member is reacting to exercises."

David's club is open from Monday to Friday, from 9 am to 9 pm. Subscription is 35 guineas a year, and for this, members can have unlimited visits, and everything is free, including towels, soap and deodorants.

After exercises, steam baths and sauna baths are available, and usually, a session finishes with a massage. Once dressed, businessmen can – and do – use the lounge for business talks. To the busy executive, the Morgan Club, appears to give the best of both worlds.

Above: Jenny Brittan in the changing room getting ready for another strenuous exercise session.

Right: Yolande Donlan (nearest camera) is put through her paces by Lotte Berk.

Left: Sculptor Eduardo Paolozzi relaxes with a massage after his exercises.

And then the rain came down

ALAS, we can't avoid the rain. But we can counteract a dreary drizzling day with a sizzlingly colourful raincoat. Like the ones in our picture. From left to right: shocking pink vinyl coat 9½ guineas, from Fenwick, yellow boots 59s 11d from Russell & Bromley. Blue, green and red stripe vinyl coat with hat to match 8½ guineas, red scarf 9s 11d, all from Fenwick. Short red gumboots £1 from Aquasprite. White gaberdine trench coat approximately 21 guineas from Aquascutum. Aubergine and white spotted vinyl coat approximately 12 guineas with aubergine cap 25s, short white gumboots £1, all from Aquasprite. Black and white check umbrella £1 15s 6d from Fenwick. Navy blue vinyl trouser suit by John Bates for Paul Blanche at Peter Robinson's Top Shop (Oxford Circus only) 19 guineas, pink scarf 9s 11d from Fenwick. Long vinyl pink evening coat £9 19s 6d from Aquasprite, with white scarf 9s 11d from Fenwick. Yellow Tattersall vinyl coat 15 guineas from Aquasprite, black PVC Garbo hat 18s 6d, pale blue scarf 9s 11d, striped green and blue umbrella at £1 15s 6d, all from Fenwick. Yellow and white striped canvas coat with zip down the front 25 guineas from Wallis. Brown and white panels on shoulders and round waist canvas coat by Andre Ledoux 20 guineas from Wallis. Reversible black and white tartan coat £18 7s 6d, with Sherlock Holmes cap to match 4 guineas, both from Burberrys, with umbrella striped red and blue from Fenwick £1 15s 6d. Beige, black and red check trousers 5½ guineas with red vinyl jacket 17 guineas from Susan Small at Woollands, red vinyl helmet hat with gold studs £1 9s 6d from Fenwick. Navy vinyl coat with red bands around high neck, cuffs and waist, by John Bates for Paul Blanche at Aquasprite, approximately 12 guineas, with red squash beret 25s 6d from Fenwick. In the foreground Paul is wearing a beige trench coat with slotted belt 17 guineas from Junex. Silver PVC coat 9½ guineas, with silver cap to match 35s 11d from Peter Robinson.

Stockists: Aquasprite, 5 Cale Street, SW3 (FLA 0964). Aquascutum, 100 Regent Street, W1 (REG 6090). Burberrys, Haymarket, W1 (WHI 3343). Elliots, 76 New Bond Street, W1 (MAY 3644); 48 Brompton Road, SW3 (KNI 0333), and all branches. Fenwick, New Bond Street, W1 (MAY 9161). Junex, 137 New Bond Street, W1 (MAY 8530). Peter Robinson, Oxford Street and Regent Street, W1 (MUS 7700); 65 Strand, WC2 (TRA 7890). Russell & Bromley, 24 New Bond Street, W1 (MAY 6903), and all branches. Wallis, 490 Oxford Street, W1 (MAY 2171); 13 Brompton Road, SW1 (KNI 1368), and all branches. Woollands, Knightsbridge, SW1 (BEL 6000).

Gaze into the strange pale hues of J & B and repeat slowly:

Pure *malt* whiskies are colourless.
J & B Rare is not quite colourless.
It is only pale. Very pale.
It contains *more* of these highland malts.
And it is lighter.
Yet it has a heart of oak, a taste smooth as satin.
Now . . . you are enlightened.
Try it and you will be *aware.*

BEST BARS IN TOWN

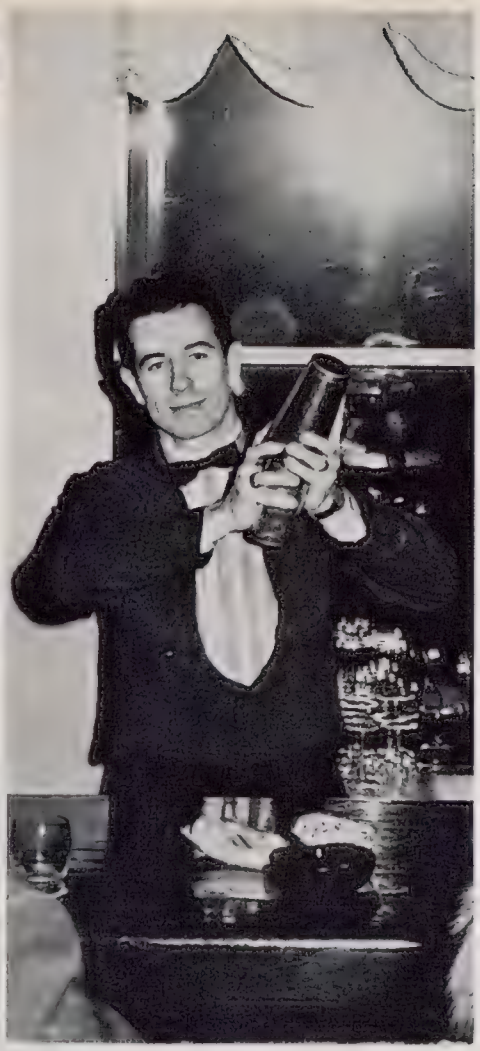
DRINKING seems to change with the seasons. The descent on suburban pubs for al fresco beer and snacks has given way to the autumn-and-winter converging on London's cocktail bars, for rendezvous drinks before dinner and a show, or a West End round of clubs. JOHN McLEOD has been finding out what they have to offer in atmosphere and service, and recommends this selection:

JULES BAR, 85 Jermyn Street, SW1. One of the most popular rendezvous spots in town, because, one presumes, of the admirable service and the acceptable surroundings and atmosphere. Moon-eyed lovers can sit and hold hands, and discreetly skilful waiters do not intrude on the evening's enchantment. Early evening, dolly secretaries and sleek young executives talk shop and swap drinks with heavier-jowled senior men from nearby St James's offices. Egalitarianism appears to be the keynote here.

SHORT'S, 142 Strand, WC2. The oldest wine house in London, acceptably modernised, with a touch of the American bar to it. Attractive array of wine bottles down the bar. Along the opposite wall, seductively comfortable seating and tables, which tend to make one tarry longer than intended. Service excellent, and the restaurant offers very acceptable grills, roasts and cold dishes.

AMERICAN BAR, Savoy Hotel, WC2. Pleasure is eternal here. Those impeccably dressed waiters give such immediate, unobtrusive service, and appear to glide over the carpet at the merest suspicion of a request for drinks. Leisure and abundant comfort. Drinks are given the ultimate touches required. This is where sober-suited international travellers and their elegant companions often begin an evening out.

GORDON'S WINE CELLARS, 47 Villiers Street, WC. Sit only 10 yards from the Embankment gardens and savour one of the many wines available here. Gordon's is truly delightful, unpretentious, with a fascinating history. In 1384, King Henry III granted Royal Letters Patent to the Mistery of the Vintners, which allowed merchants to open premises and sell wines without a licence. Gordon's, in the same family for around 300 years, still has no licence. In a room directly overhead, Rudyard Kipling pondered and wrote, and frequently he was joined by G K Chesterton in the tiny parlour.



Start the evening well with a few cocktails in the Rooftop Bar at the Hilton Hotel. It is on the 28th floor, and commands a panoramic view of London. The service is excellent. So, too, are the drinks prepared by Jack Davis (pictured above).

AMERICAN BAR, Ritz Hotel, Piccadilly, W1. The epitome of sumptuous elegance, with instant service from that array of splendid gentlemen who preside over the bar. This is where the titled, the discreetly affluent, can gather at ease. This is perfection. Nothing more need be added.

SILVER CROSS, 33 Whitehall, SW1. Small, old and steeped in history. It is one of the handful of bars licensed by Buckingham Palace. Originally built in 1253, it became a gaming house in 1634. Licensed as a hostelry in 1674. Now used by discriminating passers-by, with a regular trade of men from the Ministries, and staff officers.

COCKTAIL BAR, Grosvenor House Hotel, Park Lane, W1. Starched whiter-than-white uniforms, brisk efficiency from staff, immaculate service, friendly atmosphere and elegantly simple décor. A pity if this is missed by the passing parade of people converging on Mayfair, or venturing on a West End evening out. Cool and quietly charming.

Cocktail:

London Sour: **2 oz. Scotch, fresh orange juice, fresh lemon juice, dash of Rock Candy syrup, dash of orgeat flavouring, mixed in crushed ice, stirred. Prepared by Willie, bar manager, TRADER VIC'S, Hilton Hotel.**

All the best bars serve...

The lightest, smoothest Scotch

SARAH DRUMMOND

TALKING FASHION

HAVE you noticed your girl friends are looking more intellectual? It's those tinted spectacles – the sort that people who have to wear glasses anyway have made up for winter. As they are pale tints, you can see their eyes through them: it's not like being confronted by someone whose face is mainly taken up by two huge black circles/squares.

Oliver Goldsmith's winter sunglasses come in pale blue, smoke, pink ("this tint," says the catalogue, "is aesthetically popular and provides a warm view of life"), pale green and brown. All these offer protection against ultra-violet radiation, and they sell for about 6 guineas in most main stores. They are great glasses – but it always surprises me that people think they need to protect their eyes from the glaring light in the winter.

But *what* glaring light? When *is* there ever glaring light on this foggy isle? No, people may kid themselves over that (perhaps secretly pretending they are in Arabia). I think their appeal is threefold: they are a glamorous accessory, they make an instantly new-looking you, and they give you a new outlook.

Jan Stevens is one of our best young designers, and she sketched the dress below of hers, which is on sale now at Bazaar, Victoria & Albert, Woollands 21 Shop, Chic of Hampstead, and Grade One. It costs about six and a half guineas, with sizes 8-14. It is made in viyella, in plum with navy blue, flame red with aubergine, pink with orange, tree moss with orange, turquoise with navy blue, and emerald with dark green.

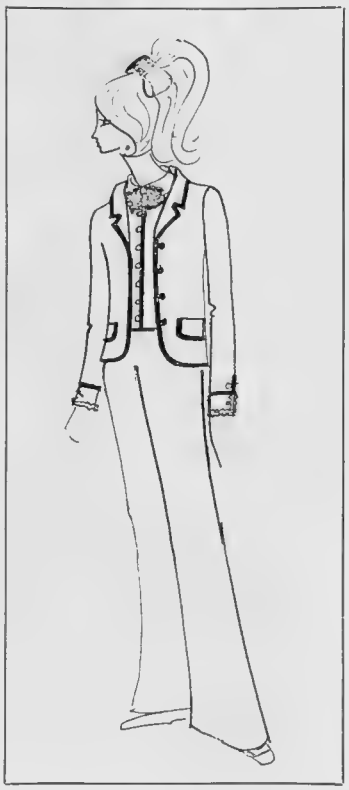
Trouser check

In case you are thinking of lunching in the Causerie at Claridges (or the main restaurant, for that matter) in your chic-est trouser-suit – don't. They won't let you in. Keen not to be caught out a second time, I checked with several hotels. The Cavendish certainly accepts a woman in a trouser-suit, the Royal Garden Hotel have no ruling on the matter but play it by ear, so if you look good eonugh you'll be OK, and it would have to be a very eveningy one to get you into the Royal Roof Bar. The Connaught Hotel very charmingly said "No: we know they're fashionable, but we're not a fashionable hotel." The Carlton Tower will take you. while the Hilton probably won't, except in the 007 Room.

Escort to Miss Selfridge is the West One shop on the ground floor of Selfridges. Although it doesn't take up a large area it carries shoes to overcoats, and accessories, all reasonably priced.

I noticed a lot of women buzzing around the shirt trays – evidently buying for themselves. They are clearly marked in sizes, starting at 14.

Eric Mawer, buyer for West One, says of shirts: "Never have points been so long, stripes so arrogant, or pastel shades so delicate."



Tailored evening suit in black velvet, by Susan Small. It has its own white cotton shirt, trimmed with lace and a black floppy bow; also a waistcoat, again in black velvet (and it's *very* good quality velvet). The binding, buttons and tie are all in satin. Sizes 10 and 12, at 13a Heath Street, NW3 (SWI 6667). Price 44 guineas.

A door closes

John Cavanagh has closed the doors of his couture business. Instead, his Ready-to-Wear and Boutique-to-Order (at 26 and 27 Curzon Street, respectively) will have two considerably enlarged collections a year. Mr Cavanagh's belief that the future of British fashion lies in these two spheres led to his decision to back out of the couture field.

The price range of the Ready-to-Wear shop is from 15 to 50 guineas and of the Boutique from 40 to over 100 guineas.

THE BEST NEWS I've heard in a long time is that John Smith is working on a collection of handbags to go with his shoes – for spring. Again this will be a vibrantly coloured collection, and the bags will cost around 6 guineas. It's a great idea, as it's been almost impossible to match shoes and bags in London – unless you've been sticking to black, or can afford to pay a fortune.

Maxine Leighton has just got in some new clothes from France: super little knitted jersey-dresses, which the Parisiens still seem to do best, marvellously cut trousers in herring-bone and men's suiting material.

Silk Tassel earrings, about 15s 6d a pair, in red, black, white, yellow and lime green, are now on sale at Harrods and Medway, a pretty and welcome relief to that exhausted fabric, plastic. Mrs Sonia Shalam and Mrs Hanna Smouha design and make them. This is their first sortie into the accessories field: until now they have been doing beautiful embroidery work, and one of the nicest things they make are handbag cases in felt, which you hang up on your wardrobe. Each case takes four bags and they cost £3 15s at Fortnum and Mason.

Inspired by a Saturday off-the-barrow-buy of a policeman's cape, Pauline Fordham of Palisades is now selling them in PVC and lace for evening. They look delicious and cost about 3 guineas. PVC colours are black, pink, blue, white, silver and gold; lace capes in black, pink and mauve. Also in lace: coats and matching skirts – about 10½ guineas for the set.

Barbara Warner, the beautiful and clever ex-model girl and designer of Fab Furs, has also designed a ravishing collection of crochet dresses, which sell between 18 and 28 guineas at 10a Chepstow Road, W2 (PAR 6338). These are also selling in America – like hot cakes, I'm told. It's quite the prettiest collection of crochets I've seen, in all sorts of colours, and every dress is fully lined.

If you can wait until February for a raincoat, you will be able to buy a throw-away one, for about 29s. Veronica Marsh is working on a new fabric, which is paper-thin and stamped with her own tile-like prints. But it will only last about four wears.

Her white moulded vinyl and cotton anorak (it has a nylon hood) with side zip fastening up onto shoulder, 21¼ gns: at Jaeger. Black Tosanlamb chinfastening cap, 7½ gns, and matching mittens, £4 19s 6d: both from Sea and Ski. Oliver Goldsmith Union Jack sunglasses, 3 gns: from Fenwick. His Acrilan fur jacket with leather-sided zip and pockets, £17: from Simpson.

Her pale pink nylon anorak with black nylon fur trim hood and black embroidery, 18 gns. Matching pale pink ski pants, 17 gns: both from Gordon Lowe. His pale blue nylon anorak (it has a hood) with knitted sides and cuffs, £26: from Harrods. Navy ski knickerbockers £10 2s 6d and matching oiled socks £1: both from Moss Bros. Pale blue and black leather gloves, 75s: from Harrods. Ochre green and blue Icelandic Balaclava, £2 7s 6d: from Pindisports.

SKI-ING ON A £50 ALLOWANCE

The figure of £50 casts its shadow on the ski-slopes this winter. Some would say ski-ing is impossible on this sum, others take a more optimistic view. Travel brochures, informative as they are, make complicated reading with their lists and tables. To introduce some order into a confused scene, SHEILA FITZJONES has investigated the situation and reports overleaf

Thinking o

THE travel agents optimistically expect the usual onslaught of winter sports enthusiasts, despite the difficulties of currency restrictions. And they have done their best to make those precious pounds stretch further by seeking out up-and-coming resorts and budget-priced hotels, and some have even explored the possibilities of ski-ing in off-beat places like Poland, Czechoslovakia and Spain where the cost of living is much cheaper.

The French and Swiss resorts will probably be the hardest hit by the impoverished situation of British travellers, and many agents have dropped France altogether from their brochures. In Switzerland many resorts have organised special ski-course weeks with various concessions in the hope of attracting British tourists. Details of resorts organising these can be obtained from the Swiss National Tourist Office.

In Norway

The Norwegian National Tourist Office, on the other hand, is confident that more Britons than ever will be taking advantage of the budget price all-inclusive holidays that are available in their country. New ski-ing grounds for both downhill skiers and tourers have been opening up all over Norway recently. The most popular resort is Voss, where new drag lifts and cable cars are in operation this year. Geilo the most sophisticated resort in Norway, is also good for downhill ski-ing.

And then there is always Scotland of course – where facilities for ski-ing are improving year by year.

TRAVEL AGENTS

The V-form is the "In" word on the travel brochures this year. For the uninitiated, the V-form allowance is the amount you have to deduct from your £50 to cover cost of hotel and other local expenses – return travel fare is calculated separately. It means, in effect, that you have to look at complicated tables to see how much spending money will be left over from your allowance for ski-lifts, ski-school and après-ski life.

Here are details of what some of the leading winter-sport travel agents are offering this season:

Thos Cook and Sons Ltd, Berkeley Street W1 (GRO 4000), are this year including special charter flights to Munich and have included Spain for the first time – at the Sierra Nevada Hotel. You can have either two weeks ski-ing or one week there and one week in the sun at nearby Torremolinos, from approximately £64 (V-form allowance £28). The hotel is in a bowl of mountains, with good ski slopes all round. There is a chairlift, a drag lift, good nursery slopes, long hours of sunshine and good cooking.

In Norway, Cook's recommend Geilo. If you go there by rail and steamer you can get a 12-day holiday for £44 12s (V-form £21). By air (you get three more days ski-ing) the cost is £63 3s (V-form £28).

Erna Low Travel Service Ltd, 47 Old Brompton Road, SW5 (KEN 0911). This year they have put out a 100-page brochure. It features all the usual resorts in Austria, Switzerland, France and Italy. Also details of reservations they have made at some of the most sought-after and highest ski-centres where accommodation is generally difficult to come by, like Kuehtai, Obertauern, Hochfuegen, Weisswald-Pitzal, Kaprun in Austria and Anzere in Switzerland. For escapist skiers they have made arrangements with hotels in the unspoilt ski villages in the Salzburg and Vorarlberg districts, and for the enterprising they recommend their holidays in the mountains of Spain, Andorra, Yugoslavia, Poland and Czechoslovakia where the currency allowance goes further.

F and W Ingham Ltd, 26 Old

White Fair Isle sweater patterned in green, red, yellow and black, 9½ gns: from Gordon Lowe. White brushed wool peaked balaclava, 45s: from Jaeger. Ski goggles with adaptable lenses, 30s, and ski sticks £4 9s 6d: both from Pindisports. Black leather gloves with white snow repellent knitted tops, 4 gns: from Jaeger.
Moss Bros, 20 King Street, WC2 (COV 4567);
Fenwick, New Bond Street, W1 (MAY 9161);
Gordon Lowe, 175 Sloane Street, SW1 (BEL 8484);
Jaeger, Regent Street, W1 (REG 4050), and
Young Jaeger, Sloane Street (BEL 1168);
Pindisports, 14-18 Holborn, EC1 (CHA 3278)

taking to the slopes this year?

Bond Street, W1 (HYD 3132). This agency features mainly Austria, Switzerland and Norway in their brochure and also lists some attractive plans for holidays in Italy at resorts which can be reached easily by their new Snowsports special flights to Turin. These have made it possible to add the excellent ski areas of Courmayeur and Cervinia to their schedule. (15 days from £55 15s. V-form allowance from £23 10s). At Courmayeur, which nestles at the foot of the south-facing slopes on the Italian side of Mont Blanc, an excellent chain of cable cars and lifts has recently been constructed. Also new in the Ingham's brochure are their Snowsports special flights to Salzburg – which brings new resorts like St Gilgen, Badgastein and Alm within range.

Swans Ltd, 260-261 Tottenham Court Road, W1 (MUS 8070). This year they have included only resorts in Austria and a few in Switzerland in their brochure – plus details about their ski-ing holidays in Scotland. In Austria, besides popular resorts like Igls, Mayrhofen and Seefeld, they have chosen resorts like Soll and Westendorf where you can enjoy budget-priced hotels, yet are within easy reach of fashionable, expensive Kitzbuhel. (cost £26 2s for eight days).

Lunn-Poly, 36 Edgware Road, W2 (AMB 7777), concentrate on Austria and Switzerland and are offering several very budget-conscious holidays from £30. Their 66/67 brochure includes up-and-coming resorts like Kirchberg and St Gilgen in Austria. Kirchberg is very close to Kitzbuhel so you can enjoy the sophisticated night-life there. St Gilgen is only 20 miles from Salzburg – two slope areas are available for beginners and there is a 5 km run for experienced skiers.

Everyman Tours (a member company of Lunn-Poly) give a choice of from 10-17-day holidays in several Austrian resorts, and for economy have introduced travel by air to Luxembourg and then onwards by special fast coaches through Germany to the resorts. All their holidays are under £45.

CHRISTMAS SKI PARTY

Sanders Travel Ltd, 136 Cromwell Road, SW7 (FRE 6401), are organising what they call a 10-day King Wenceslas Ski Party in the Giant Mountains in Czechoslovakia for £45 15s (£15 5s V-form allowance). This price includes all meals, dancing, 2nd-class rail throughout and visa fees (couchettes are extra). By air, an extra £8 3s. A Christmas Eve dinner and Midnight Mass in Prague is followed by a Christmas Day journey to the mountain village of Spindleruv Mlyn (3,608 ft) where you ski all day and in evenings enjoy yourself at such festivities as a Moravian dinner and dance, a Grand Slovak Barbecue or Czech Trout Fantasy.

Beginners climb sideways up the nursery slope . . .

Mountain fun

This firm is running parties to four centres in the Great Mountains throughout the season. Cost for 10 days' holiday is £42 15s, V-form allowance £11 15s.

CHALET HOLIDAYS

You can still get a two-week holiday in a top Swiss resort if you stay in a chalet. Indeed, whatever the country you wish to visit, a chalet holiday works out very reasonably. Agents to approach include:

Murison Small Ltd, 1 St George Street, Hanover Square, W1 (GRO 4794). They have chalets in many Swiss resorts, including Davos, Zermatt, Wengen and Verbier, and at Brand and Gargellen in Austria. Costs vary according to resort and high or low season, but two weeks in Zermatt in high season costs £69 (V-form allowance £25). This would include air travel by day flight, full board, unlimited use of major lifts and two resident English girls to look after you. Chalets vary from sleeping eight to about 24 people.

Supertravel Ltd, 107 Walton St, SW3 (KNI 2463). They organise ski-chalet holidays in St Anton, Saas Fee, Zermatt, St Moritz, Klosters and Verbier. Their 15-day high-season holiday costs range from 54 guineas per person per fortnight in Saas Fee to 62 guineas in St Moritz – V-form allowance averages out about £26. This includes full board and accommodation and outward and homeward travel by day flights with British United Airways. They are able to offer *abonnements* for the Swiss resorts without their cost being set against the £50 allowance.

Swiss Chalets, 172 Gower Street, NW1. A large number of private chalets (no food or service included) in all resorts in Switzerland. Prices vary according to size of chalet and position and place. A 4-5-persons chalet in Zermatt, for example, costs £29 per week (£6 per person).

TYROL FLIGHTS

British Eagle Airways, Conduit Street, W1 (GER 6933). If you want to book your own holiday in the Austrian Tyrol, it's worth noting that British Eagle are the only airways flying direct to Innsbruck. Flights leave on Saturdays and Sundays and they have organised direct coach connections with many of the centres. St Anton, Lech and Zurs are easily reached by train from Innsbruck. A one month excursion return ticket costs £34 18s.

HIRING CLOTHES AND EQUIPMENT

It's a good idea to hire skis and boots in this country before going abroad, to save currency. Some firms will also hire out ski clothing. **Gordon Lowe Ltd,** 173 Sloane Street, SW1, hire out latest skinny-styled anoraks which sell new for 10 or 11 guineas for half the price. 10-day hire charges for other kind or anorak are from £2 10s, ski pants from £3 10, ski boots from £2 10s and skis and sticks from £4 15s. **Pindisports,** 14 Holborn, EC2, charge reasonable rates for hiring equipment – 45s for up to three weeks for ski boots, and skis and sticks at 77s 6d for 15 days. You can't hire clothing from them, but they say they can fit you out well with anorak, ski-pants, mitts, socks and goggles for under £15.

Swiss boots

In Switzerland boots cost from about 4s 6d a day to hire and skis about 6s; in Austria boots cost from 4s to 7s per day and skis from 5s 6d to 8s 3d.

DRY SKI SCHOOLS

There are many dry-ski slopes and pre-ski schools where you can practise before your holiday.

Crystal Palace Recreation Centre have a floodlit, outdoor nylon-bristle slope 30-ft. long. Classes on this slope for beginners are organised by the Central Council of Physical Recreation (LAN 6822) and cost 3 guineas for three weekly two-hour sessions, or you can spend either a Saturday or a Sunday having lessons for £2 12s 6d. Classes for more advanced skiers are organised by the Centre themselves (SYD 0131) at 10s 6d an hour.

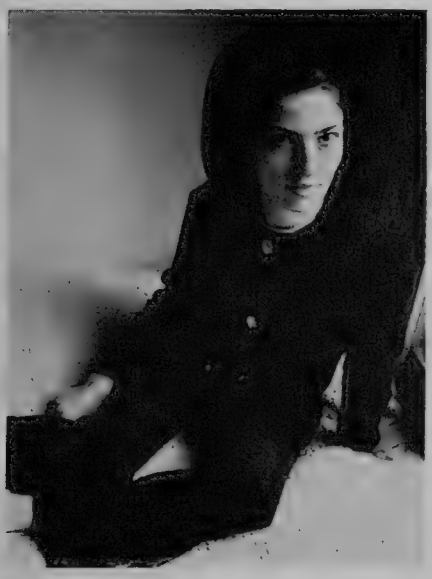
SIMPSONS run a ski-school on a nylon-bristle slope at Philbeach Hall, Philbeach Gardens, Earls Court. Courses consist of six 40-minute evening classes for £4 10s. For people who prefer private lessons, these are available at £2 10s per lesson plus 5s for each additional person. Enquiries should be made via the Theatre Bureau – Simpsons (REG 2002).

WHAT PEOPLE ARE WEARING

Mrs Renee Gilbert and her daughter Nora (above): Mrs Gilbert manages the Van Cleef & Arpels boutique in New York and is wearing a gold and silver sequin dress from New York. Nora, who has just started her first term at Cygnets, the finishing school in London, is wearing a navy-blue suit trimmed with white, and a white crepe blouse, from Chanel in Paris.

Mrs Reresby Sitwell (left): Wearing a silk trouser-suit, with a brilliant pink and green design on a black background, from Debenham & Freebody. Mrs Sitwell's time is divided between London and Renishaw Hall. She is a cousin of the Earl of Granard.

David Sheffield and Veronica Silvertop (below): David, who is a director of Sibylla's, is wearing a light yellow linen suit from John Stephen. His girl friend, Veronica, is wearing a purple crepon shirt, yellow trousers.



Mrs Hermine Williams (above): Mrs Williams is French and wife of the poet, Hugo Williams, assistant editor of *London Magazine*. Hermine, who has one daughter, is wearing a black corduroy trouser-suit from Lulu boutique. Hugo's book, *All the Time in the World*, about his travels around the world, will be published on 14 November.

Peter William Mines (right): a freelance consultant engineer, wearing a mauve velvet jacket from Take Six, black trousers from W G Child, and a mauve crepon shirt with white collar, and black-and-white tie, from Simon Shop.

Jill Priday (above): Wife of barrister Christopher Priday, wearing a brocade evening suit in blue and emerald, by Femme 90, from Wooilands 31 Shop. Mrs Priday's earrings are in matching emerald.

ONE WOMAN'S WARDROBE

This week – Lady Jane Rayne

Lady Jane Rayne is small and slim, extremely attractive and looks much younger than her 34 years. She is married to Max Rayne, and has one small child, Natasha, aged 6 months. She prefers her clothes to be beautifully plain and comfortable, in clear bright colours, black and white, and anything in camel, which she loves. In London, Lady Jane shops mainly at Jaeger, Wallis, Marks & Spencer, Maxine Leighton and the Dior Boutique. She thinks Clive a wonderful designer and would like to buy something from his collection. At home by herself and at weekends, she likes to wear pants and tops or trouser suits, and for informal dinner parties with close friends, silk 'jama suits. For a more formal evening, she prefers long dresses with coats to match. She adores furs of almost any kind, and has an ankle-length white mink coat, a present from her husband, which can unzip to cocktail length. For jewellery, she has one simple rule: "I like to wear one stunning piece, it can be small or large – and that's it. Not a lot at one time." Lady Jane goes to the hairdressers sometimes twice a week, or manages it herself with several hairpieces. Hats she rarely wears, as she feels they don't suit her, but thinks them terribly chic and wonderful for hiding your hair if it's not quite right. Her shoes are mainly from Charles Jourdan and she loves the casual look of boots. Although she finds large handbags terribly useful, she thinks them ugly, and prefers small handbags, in various colours, with interchangeable chain handles. Her perfume is *Femme* or *Interdit* by Givenchy. Lady Jane shares her husband's love of sculpture and paintings – and their modern house in Hampstead, is the perfect setting for their collection.

Fashion by Norma Moriceau: Pictures by Peter Akehurst

Gold brocade hostess or evening coat from the Dior Boutique. The back is very full and has butterfly sleeves, studded with silver and gold. Gold Indian shoes by Rayne.

Rich purple wool suit from the Dior Boutique with welted cuffs, pocket flaps and collar.

Palest pink fine silk evening coat by Balmain, heavily embroidered with diamanté and tiny pink and mat lemon sequins (below). Worn over a matching pink and white dress. Pink silk shoes dyed to match by Charles Jourdan.

Beautifully cut blue wool crepe dinner dress by Balmain, with cowl train back.

Brazilian river otter coat, with pale grey mink collar and soft self tie made by Witte.

Silk 'jama suit in navy with white, red, green and turquoise lines from the south of France. The top is very plain and loose, with wide pants. Turquoise shoes also from the south of France.

Casual three-piece outfit. Camel skirt and matching camel-coloured cardigan with white silk blouse with knotted tie, all from Jaeger. Black leather boots from Russell & Bromley.

JAM TOMORROW

weekly

traffic service

Motorists travelling westwards to London Airport along the M4 will be delayed between the **Chiswick Flyover** and the **Airport Interchange.** The fast lane is being resurfaced, but the patching-up process is being staggered in quarter-mile stretches, to avoid undue chaos.

Sewer works will inconvenience traffic north of the river in two places. At the junction of **Kingsland Road** and **Falkirk Street,** some turns have been sealed off, and at the junction of **Clapton Road** and **Downs Road** cars will have to move at a crawl.

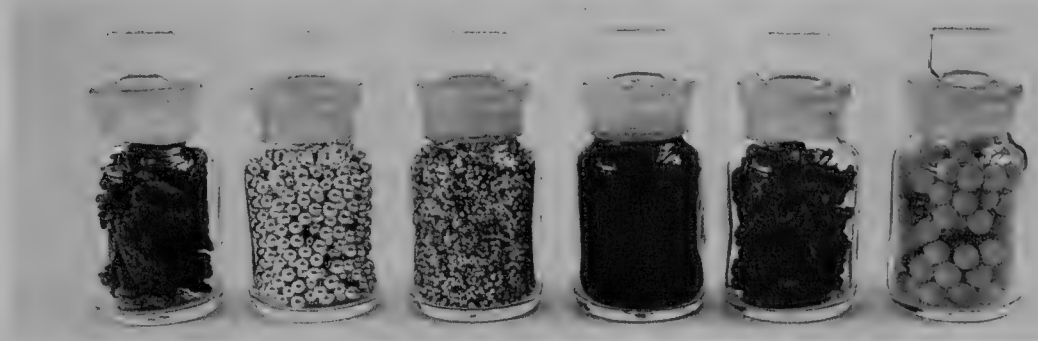
Road reconstruction and widening will cause congestion in several areas; eastwards along Gordon House Road between **Lissenden Gardens** and **Highgate Road;** northwards along East Heath Road between **Holford Road** and **Southend Road;** westwards along Harrow Road, between **Bishops Bridge Road** and **Ranelagh Road,** and southeastwards along **Kennington Lane.**

Upminster could be a focal point of trouble with two separate projects already under way in the locality. The reconstruction of the A124 between **Canning Town** and **Upminster,** and the flyover scheme together will cause delays.

It is always depressing to have to forecast grimy crawls and diversions throughout London, especially when these do not tend to alleviate traffic problems in the long run. Any major scheme is always welcome, therefore. The Ministry of Transport has announced a plan to reduce congestion at the junction of **Neasden Lane** with the **North Circular Road,** in the London borough of Brent. The Ministry envisages an underpass beneath the North Circular and the creation of two roundabouts. The scheme would involve the demolition of about 100 houses and the creation of a new shopping centre. The Ministry has allowed three months for the potential objectors to have their say.

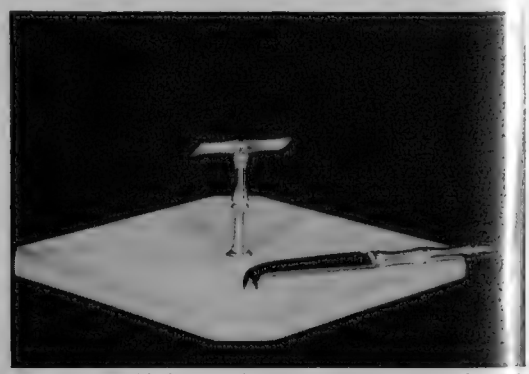
NEW THINGS

By Annabella Eatherley

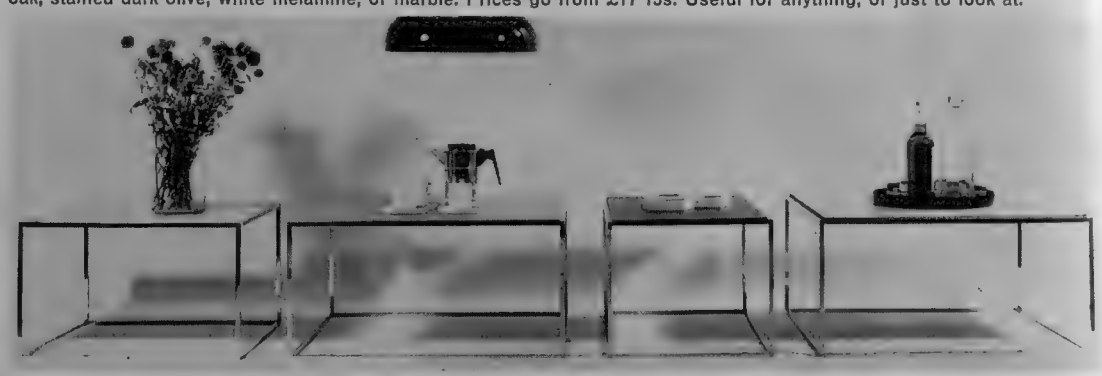


Above: New Christmas cake decorations for the ambitious icer in a set of glass jars. 34s from Habitat.

Left: New, and it is called a cocktail crutch. It is made of wood and carries all the thin a disabled skier would need – a lighter, an ashtray, a glass holder and a pill box. Cos 9½ guineas from Sea and Ski. **Above:** New earthenware decanter and goblets made Hatton Beck for the Craft Gallery, 178 Kensington Church Street, W8. The goblets co 25s each, and the decanter is £3 10s. **Above right:** New things from the new Habitat ju opened at 156-158 Tottenham Court Road. From left to right: self-adhesive labels, 12 co 10s 6d; cook's diary giving a new recipe for each week of 1967, 10s 6d; enamel teapot i sizes and 3 colours, blue, red and dark turquoise, 12s 6d; clock which runs on a batt for about one year, £10 15s; new game called Bilboquet, costs 12s 6d; biscuit grill, 27s 6



Above: New Scovill electric knife for effortlessly cutting through meat. The blades can be easily removed and cleane Costs £12 12s from electrical shops. **Above right:** New white marble cheese board. It is 11 inches square and in the cent e has a gilt bamboo handle; with it comes a bamboo-handled knife. £9 17s 6d, from Halcyon Days, 14 Brook Street, W1. **Below:** A bright range of demountable chrome-framed tables from Conran & Company, 5 Hanway Place, W1. The tops come in natur l oak, stained dark olive, white melamine, or marble. Prices go from £17 15s. Useful for anything, or just to look at.



DISCS with RICK DANE

YARDBIRDS SHAKE THE SCENE AGAIN

Rick Dane, 22, is fast becoming one of Britain's top disc jockeys. He compères three Radio Caroline shows daily, and believes pop music deserves serious appraisal.

Yardbirds – Happenings Ten Years Time Ago (Columbia). Exciting new disc from the Yardbirds which will shake the record scene. It shows just how much this talented group has progressed musically. Jeff Beck handles the guitar breaks with some fantastic new approaches and the overall sound is almost psychedelic-inspired. This type of music is becoming very popular in the USA and I don't see why it shouldn't catch on here. The record takes a bit of getting used to but with its incessant beat and musical quality will be a big hit for the Yardbirds.

●

Eric Burdon – Help Me Girl (Decca). Eric Burdon's first solo release without the Animals, and a certain smash hit. A Tamla Motown type intro breaks into Eric's knock-out soul rendition of the lyrics. The vocal gently builds all the way and the backing provides a solid driving beat. The lyrics are a bit thin and don't say much, but the disc is surprisingly commercial. It will be appreciated not only by the discothèque crowd, but a whole new legion of Burdon fans. The flip is his stateside success *See See Rider*. Two great swinging sides that can't miss.

●

Manfred Mann – Semi-Detached Suburban Mr James (Fontana). *Semi-Detached* is a triumph for the Manfreds and my personal favourite of the new releases. Unbelievably catchy, it's solid gold from the writing talents of Geoff Stephens and John Carter. It has just the right commercial tempo and the lyrics are fabulous – very well performed by Mike D'Abo with some exciting harmony. Excellently produced record which gets better with every spin.

●

Graham Bonney – No One Knows (Columbia). Still searching for a follow-up to his *Super Girl*, Graham has produced a pleasant disc with a good melody. Even though it's a likeable song, penned by Leander and Mills, I can't see it happening in the charts. The disc fails with the vocal which is light with little conviction. Mind you, to have any conviction with those tripey words would be a feat in itself. A happy sound, totally unambitious, which should be a minor hit.

●

DISCOTHEQUE TEN

1 *Reach Out and I'll Be There* – 4 Tops.
2 *I said I Wasn't Gonna Tell Nobody* – Sam & Dave.
3 *Scratch/Happy Feet* – Robert Parker.
4 *Beauty Is Only Skin Deep* – Temptations.
5 *Secret Love* – Billy Stewart.
6 *Gonna Fix You Good (Every Time You're Bad)* – Little Anthony & The Imperials.
7 *Sunny* – Georgie Fame.
8 *B-A-B-Y* – Carla Thomas.
9 *Oh How Happy* – Shades of Blue.
10 *Mister Bang Bang Man* – Little Hank.

Album Spotlight

THE TEMPTATIONS : Gettin' Ready – Tamla Motown (Mono). With the current wave of popularity for Tamla Motown, the Temptations should have a big seller with this album. It contains their hit single, *Ain't Too Proud To Beg*, together with some other great "Smokey" Robinson productions. There's plenty of his tuneful hand-clapping work in evidence, particularly on *Get Ready* and *Fading Away*. The Temptations really get on top of the material beautifully and show a variety of styles reminiscent of other Motown artistes.

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Information and prospectus: Tourist Office, Wengen, P.O. Box 45, CH-3823 Wengen, Switzerland

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Belvédère & Villa P. Odermatt	125	30.00/49.00	37.00/65.00
Falken Fam. A. von Allmen	80	30.00/49.00	37.00/65.00
Silberhorn Terminus Fam. W. Beldi-Lauener	80	27.00/39.00	34.00/47.00
Bernerhof H. & R. Perler	40	24.00/34.00	— —

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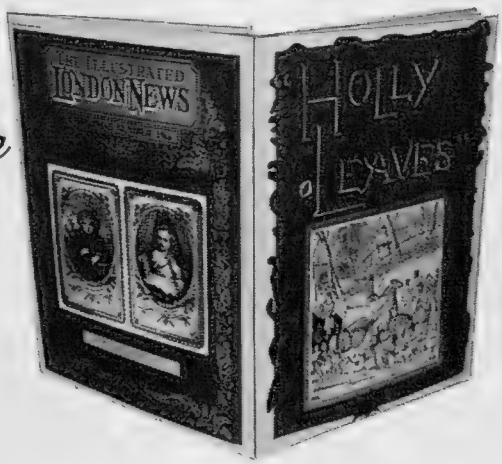

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BEAUTIQUE

THE NEW IN-FASHION SERVICE . . . by Norma Moriceau

EYEDEA: Here's how to achieve enviable party eyes, from Max Factor's make-up expert, John Hartley. 1. Follow the dotted line. To give eyes a dramatic look, lightly dust the lids with talc and replace the usual fold-line with a line of coloured dots. Using eyeshadow, paint in green, blue and white, and slightly extend it. To be really daring, place dots in between underlashes as well. Lightly blot with talc to prevent blurring. (Looks equally effective in black, brown or grey eyeliner.) 2. Planet eyes: With Max Factor's Platinum Frost, leave lids bare and smooth on from the fold of the eye on to the brow bone. To give eyes a wide-eyed look, paint in false underlashes alternatively, using your normal eyeliner and the same silver shadow – giving a piano keyboard effect. (Mix the Platinum Frost with ordinary grey shadow for a really silvery effect.) Paste on silver sparkles in a dotted line, following the fold of the eye for a final stunning finish.

GET SET: *From early November, three additional heat-retaining Carmen roller sets will be on sale, with prices starting at seven and a half guincas. Great for the girl with little time to spare: they set your hair in five to 10 minutes.*

LOW DOWN: With mini-skirts and no-shoes all around, it is most advisable to have a close look at legs and feet. The expert on the subject, of course, is Dr Scholl. A blissful hour of foot pampering at the Miss Scholl Foot Beauty Service salons at 245 Regent Street, W1 (REG 3583), costs 30s,

or a course of three for four guineas. For regular foot pampering at home use: electric foot massager (£5 17s 6d), foot balm (21s), cooling foot powder (2s 8d and 4s), and foot deodorant spray (7s 6d).

EAST AND WEST: Dotties – the acceptable spots to have on the face – are now selling in America and Paris. It is interesting to note that while Paris ordered silver only, the Americans went merely for gold. The new spring Dotties shades (to be worn with swimsuits and so on, we hear) are pale blue, pale pink and beige.

BEAUTY BATH: *Orlando Sauna Baths (14 Dover Street, W1. HYD 6378) will shortly be opening in the same building of Sauna baths for men, because they are becoming more and more popular. Up till now they have been open for men and women on alternate days. A Sauna bath costs 17s 6d. After a cool shower, you move to the hot room (around 100 deg. Fahrenheit). When you can't take it any longer, you move to the cold room, have another shower and rest (and probably fall asleep) in an exceedingly comfortable armchair, and finally have a massage or vibro-belt treatment. (Orlando also house a hair and beauty salon.)*

YOUNG IDEAS: The Young Set salon at Gordon St Claire (13 Lowndes Street, W1. BEL 2240) lives up to its name. The last appointment every evening is at 6.30. Shampoo and set costs 10s 6d (hand dryers are used more than hood dryers), and 5s 6d for a trim. They allow – indeed, expect – your friends to come in and lunch with you. You can also play records if you want to. Mum, meanwhile, can get away from it all, and have her hair done upstairs in a more formal atmosphere for a guinea, where a quiet lunch is possible or a restful cup of tea or coffee.

CURLS: *At Gordon St Claire you can buy beautifully decorative clusters of ribbons (one can't quite call them hats) in a marvellous variety of colours, including silver, gold, black and white organdie. They cost from 35s and come straight or ringleted – but, in any case, you can twirl the ribbon to any shape you want. It is an imported ribbon which is self-curling, and you can have it dyed to match your dress.*

DIOR: They've introduced a new perfume atomiser in three different sizes in all four Christian Dior perfumes. It is perfect for travelling as it cannot leak in any circumstances, and no refills are necessary, because the price of the atomiser is identical with that of the standard bottle for the same quantity of perfume.

FOR SENSITIVE PEOPLE: *From Charles of the Ritz comes a new liquid cleanser especially for dry, sensitive or flaky skins. It will be on sale early in November.*

THE ART OF IT ALL: A great new paintbox of four lip-colours comes from Max Factor. Called Lip Lip Hooray, you can use the colours separately or mix and match. The mirrored compact with automatic lip-brush is light enough to carry in your handbag and costs £1. A companion compact of four pressed powder eyeshadows with mirror and brush is called Shadow Fling and this, too, costs £1.

IN LADY KIMBERLEY

STYLE . . .

LADY KIMBERLEY *is a sculpturally beautiful model and actress who has got make-up down to a fine art. For film work she uses make-up sparsely: "because one has to look as natural as possible magnified several times over on the screen." For modelling she wears more make-up than normal, including lipstick and false eyelashes, which she usually shuns.*

She applies base with a sponge dipped in astringent (because, she says, most bases are hard and need softening), and at the moment she is using Pat-a-Creme by Elizabeth Arden.

On those occasions when she wears powder, she prefers a block form by Elizabeth Arden. If she wears lipstick, she keeps to the very pale pink tones by Lancôme.

Her eyes are a marvellous green and, using a Max Factor brown-black pencil, she draws in two lines both extended beyond the line of her eyes to widen them, one above the lashes and one in the eye hollow; this gives the illusion that she wears shadow. She also pencils-in very lightly her eyebrows.

Lady Kimberley has beautiful hands and feet. She paints her nails, occasionally, with white or transparent varnish.

She prefers to wear her hair down, but has it piled up for elaborate occasions.

BRIDES OF THE WEEK

Picture by Portman Press Bureau

Miss Catharine Jane Barwood (above), daughter of Group Captain A J Barwood, OBE, and Mrs Barwood of Cleve House, Farnham, Surrey, married Mr Henry Patrick Gold, son of Mr and Mrs Patrick Gold of Addisland Court, Holland Park, W8, at St Clement Danes. The couple are spending their honeymoon in Malaga and will live in London on their return.

Miss Lydia Seton (below), daughter of Sir Bruce and Lady Seton of Redcliffe Gardens, SW10, married Mr Peter Spratt, son of Mr and Mrs Stanley Spratt of Dublin, at the Church of the Holy Redeemer, Chelsea.

Picture by Portman Press Bureau

Miss Elizabeth Heaton-Renshaw (below), eldest daughter of Canon and Mrs S H Heaton-Renshaw of Merton Vicarage, married Mr David Meikle, son of Mr and Mrs E Meikle of Morden, at St Mary's, Merton, SW16. They are spending their honeymoon in Morocco and will live in Ewell on their return.

Picture by Belgrave Press Bureau

Picture by Rowley

Miss Jocelyn Levander (above), daughter of Mr and Mrs R Levander of Pinner, Middx, married Mr Peter Jaques, son of Mr and Mrs M Jaques of Ruislip, at Pinner parish church. The couple are honeymooning in England and will live in Ruislip.

Picture by Peter Simpkin

Miss Dawn Barden Palfreyman (above), daughter of Mr and Mrs Harold Palfreyman, married Mr Michael Barry House, son of Mr and Mrs Jack House, at St John's Wood Liberal Synagogue.

Miss Charlotte Lucas (below), daughter of Mr and Mrs Timothy Lucas of Shadow Hall, Ripon, Yorks, married Mr Christopher Irwin, son of Mr and Mrs A C S Irwin of Crouch Green, Codicote, Herts at Holy Trinity, Brompton.

Picture by Belgrave Press Bureau

Picture by Portman Press Bureau

Miss Sheila Mary Robinson, daughter of Professor and Mrs P L Robinson of Newcastle-upon-Tyne, married Mr John Sinclair Elliott, son of Mr and Mrs E Elliott of Co Durham, at St Peter's, Tower of London. The couple will live in Ham after returning from their honeymoon in France.

THEATRE

The Storm, by Ostrovsky (National Theatre). A long, gloomy, intensely operatic play in which a sad little story of illicit love is spotlit against a background of a small Russian town. The pathetic fallacy of a gigantic thunderstorm is used to create tension, atmosphere and to provoke the *dénouement*. The play is a classic of Russian dramatic literature; most commentators have observed that it seems a bit meaningless today, naïve even. But this production, by John Dexter, possesses a strong lyrical quality (with emphasis on the operatic qualities) that catches the attention particularly in the lovers' quartet that ends the second act, the ensemble with chorus that begins the third and the heroine's final scena and aria. Janacek knew all this and turned it into his brooding masterpiece *Katya Kabanova*.

Though one has no precedent by which to contemplate this production, the informative programme book with many photographs of previous productions dating back to the first (1859) would seem to indicate some slight misjudgments of casting by the National Theatre. The heroine, Katerina is married to a weak-willed man and both are totally dominated by his inflexible, hard mother. Jill Bennett seems at once too mature and too strong for Katerina, a part demanding a lighter, youthful touch. This Katerina could well stand up to the vicious nagging of her mother-in-law, who is played by the splendid Beatrix Lehmann, light-weight and tending towards a detached, almost comic approach at times. Ronald Pickup plays the illicit lover with a quiet elegance; the gallery of Russian characters is filled out neatly, though Frank Finlay can do little with a ludicrous role.

Another revival

Lady Windermere's Fan, by Oscar Wilde (Phoenix Theatre). Another revival, this one without the acute period style of *An Ideal Husband* playing at the Piccadilly Theatre, but stupendously overdressed by Cecil Beaton – even the roses are 3ft. long and unashamedly paper. The costumes are exaggerated to a Firbankian point, the use of colour is arresting and the details of both clothes and sets often grotesque.

Anthony Quayle has not directed with the same overblown, idiotic stylishness, which is a pity because it may have worked. As happens now, the men give the impression of standing on a bamboo balcony watching the sun sink on the British Empire and clutching gins and tonics. Corin Redgrave wears a green carnation but is more contemporary King's Road in manner and delivery. The evening rests with the women: the remarkable Coral Browne, the glittering Isabel Jeans and the sweet Juliet Mills.

roger baker

The Odd Couple, by Neil Simon (Queen's Theatre). After months of crippling aridity there are actually three funny plays in the West End. *Say Who You Are* and *There's a Girl in my Soup* have been on their own for too long. Now this play has arrived and it is the funniest of the three. Neil Simon has written a smash hit. Jack Klugman is hilarious and Victor Spinetti supports him in a masterly display of controlled freneticism.

Even the plot is original and Simon explores the (most definitely non-homosexual) relationship between two divorcees living in the same apartment with skill and ingenuity. Klugman is the earthy, untidy one, Spinetti the neurotically meticulous; his progress into the role of wife is achieved smoothly and with subtlety. The result is a violent quarrel with Klugman as rebellious husband, Spinetti *in loco* the nagging wife. Rosemary Martin and Patricia Brake provide brief interludes of the English-girl-in-America joke. J H

Traumatic experience

U S (Aldwych Theatre). As an experience *U S* is traumatic; as a play it fails. The Royal Shakespeare Company cavort across the stage to bizarre sound effects, projecting director Peter Brook's apparent anti-Vietnam, anti-American, anti-military and anti-living views.

He resorts to the rather silly and psychologically misguided trick of testing us: at the interval the actors, heads covered by paper bags and representing the wounded, grope their way off-stage into the audience. Those who helped them were considered to be caring; those who sat in embarrassed bewilderment were bracketed as apathetic.

What nonsense! We knew it was a play being performed by paid actors. In any case, the trauma soon wore off. The lyrics by Adrian Mitchell resounded with sincerity, and Glenda Jackson acted for her life by screaming at the audience the real meaning of Vietnam. Although it was interesting theatre, the point, put over in these hysterical circumstances, died quickly. M V

WEST END

openings

M 31 Oct: **THE BALD PRIMA DONNA** and **THE AUDITION**, New Arts, Great Newport Street, WC2 (TEM 3334). Dirs: Massimo Manuelli and David Calderisi. Quipu Theatre Club Company. 7.30

W 2 Nov: **STAIRCASE**, Royal Shakespeare Company, Aldwych, Strand, WC2 (TEM 6404). Author: Charles Dyer. Dir: Peter Hall. Cast: Paul Scofield, Patrick McGee. 7.0

current

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Andrew Cruickshank is the high court judge involved with the pretty wife of a man he's just sent down. 8.0 (ends 10.30). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965.

ARSENIC AND OLD LACE, Vaudeville, Strand, WC2 (TEM 4871). Pungent revival of deliciously nasty comedy. Dame Sybil Thorndike and Athene Seyler stir the brew. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb. Ends 12 Nov

THE BED-SITTING ROOM, Mermaid, Puddle Dock, Blackfriars (CIT 7656). The original Spike Milligan show; written, directed and starring Spike. 6.10, 8.40. Opened 19 Oct

BIG BAD MOUSE, Shaftesbury, Shaftesbury Avenue, WC2 (TEM 6596). Eric Sykes and Jimmy Edwards in a play full of vast laughs. M-Th: 8.15, F and Sat: 6.15 and 8.45. Opened 17 Oct

BLACK AND WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, W1 (VIC 1317). It should make a fair television show, this. 6.15 (ends 8.30); 8.45 (ends 10.50). Opened 15 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Peter Byrne (TV's Andy Crawford) juggles old school friend, three air hostesses and eccentric maid in and out of various doors. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Anna Neagle singing and dancing; Joe Brown and Hy Hazell ditto in a summertime Cinderella fable. 7.30 (ends 10.10). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

COME SPY WITH ME, Whitehall, Trafalgar Square, W1 (WHI 6692). Danny La Rue changes his drag a dozen times but Barbara Windsor does get a look in during the high camp routines. 8.0 (ends 10.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 31 May

AN EVENING WITH G B S, Criterion, Piccadilly (WHI 3216). One-man show by Max Adrian. 8.0 (ends 10.30). Th Mat: 3.0 (ends 5.30). Sat: 5.0 (ends 7.30); 8.0 (ends 10.30). Opened 28 Sept. Ends 29 Oct

THE FIGHTING COCK, Duke of York's, St Martin's Lane, WC2 (TEM 5122). John Clements and Sarah Badel in elegant Anouilh from the Chichester Festival. 8.0. Th Mat: 2.45. Sat Mat: 5.0

FOUR DEGREES OVER, Fortune, Russell Street, WC2 (TEM 2238). Oxford revue. 8.30 (ends 10.35). Sat Mat: 6.0 (ends 8.5). Opened 15 Sept

HELLO, DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8106). The transatlantic bombshell has become a touch cosy with Dora Bryan wow-wow-wowing. 7.30 (ends 10.0). W and Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

AN IDEAL HUSBAND, Piccadilly, opposite Regent Palace Hotel, W1 (GER 4506). Author: Oscar Wilde. Dir: James Roose Evans. *Fin de siècle* morality amongst the Wildest epigrams, together with Margaret Lockwood, Richard Todd and Roger Livesey. 7.45 (ends 10.15). Th Mat: 3.0 (ends 5.30). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0). Opened 13 Aug. Ends 29 Oct

JOEY, JOEY, Saville, Shaftesbury Avenue, WC2 (TEM 4011). Ron Moody in his own brilliantly set biography of Grimaldi the clown. 7.30. Subs: 8.0. W and Sat Mat: 3.0, 8.0. Opened 11 Oct. Ends 20 Oct

JORROCKS, New, St Martin's Lane, WC2 (TEM 3878). Joss Ackland makes an endearing hero in a colourful and appealing musical 8.0 (ends 10.45). Th and Sat Mats: 4.0 (ends 6.45). Opened 22 Sept

THE KILLING OF SISTER GEORGE, St Martin's, West Street off Cambridge Circus, WC2 (TEM 2443). Hermione Baddeley is now the radio actress who loses her part, and Andrée Melly her lover 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). T: 3.0 (ends 5.25). Opened 17 June 1965

THE KING'S MARE, Garrick, Charing Cross Road, WC2 (TEM 4061). Extended bedroom farce

Anna Massey takes over the title role of "The Prime of Miss Jean Brodie" at Wyndham's from 7 November.

with the delectable Glynis John playing Anne of Cleves to Keith Michell's Henry VIII. 8.0 (ends 10.10). W: 3.0 (ends 5.15). Sat: 5.30 (ends 7.45); 8.30 (ends 10.45). Opened 25 July

LADY WINDERMERE'S FAN, Pheonix, Charing Cross Road, WC2 (TEM 8611). Coral Browne sweeps devastatingly through fantastically designed (Beaton) revival. 8.0. W Mat: 2.30. Sat: 5.30, 8.30. Opened 13 Oct

LET'S GET A DIVORCE, Comedy, Panton Street, SW1 (WHI 2578). Fenella Fielding, Hugh Paddick and Barry Foster in a polished English version of a Sardou comedy. 8.30 (ends 10.40). W and Sat: 6.0 (ends 8.10). Opened 26 July

LONDON LAUGHS, Palladium, Argyll Street, W1 (GER 7373). London is actually a bit more sophisticated than this, but Jimmy Tarbuck is engaging, Harry Secombe is booming and Anita Harris swinging. 6.15 (ends 8.30); 8.45 (ends 11.0). Sat: 2.40 (ends 4.55). Opened 6 May

LOOT, Jeanetta Cochrane, Hol-

born, WC1 (CHA 7040). Charles Marowitz directs Joe Orton's controversial comedy. 7.45. Transfers to Criterion 1 Nov

MACBETH, Royal Court, Sloane Square, SW1 (SLO 1745). English Stage Company. Prestigious revival with Sir Alec Guinness as Macbeth and Simone Signoret as his wife. 7.30. Sat Mat: 3.0

THE MOUSETRAP, Ambassadors, West End, WC3 (TEM 1171). After 14 years, still a mystery. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30)

THE ODD COUPLE, Queen's, Shaftesbury Avenue, W1 (REG 1166). Neil Simon's hilarious study of two husbands sharing a flat. 8.0 (ends 10.5). Th Mat: 2.30 (ends 4.35). Sat: 6.0 (ends 8.5); 8.30 (ends 10.35). Opened 12 Oct

Angela Thorne is Julia, one of the young women who surround "The Rivals" at the Theatre Royal Haymarket.

THE PRIME OF MISS JEAN BRODIE, Wyndham's, Charing Cross Road, WC2 (TEM 3028). Muriel Spark's dry, witty novel in a watery adaptation, but totally redeemed by Vanessa Redgrave in the title role. 8.0 (ends 10.15). W: 3.0 (ends 5.15). Sat: 5.45 (ends 8.0); 8.30 (ends 10.45). Opened 5 May

THE RIVALS, Theatre Royal, Hay-Haymarket, SW1 (WHI 9832). Margaret Rutherford and Ralph Richardson in some stylish Sheridan. 7.45 (ends 10.15). W Mat: 2.30 (ends 5.0). Sat: 5.0 (ends 7.30); 8.15 (ends 10.45). Opened 6 Oct

ROBERT AND ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3686). Musical version of The Barretts of Wimpole Street. Conventional in harmony and style, but as comfortable as hot chocolate at bedtime. 7.30 (ends 10.25). Th and Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Ian Carmichael and Patrick Cargill have woman trouble, not aided by the insufficiencies of the telephone. M-Th: 8.15 (ends 10.25). F, Sat: 6.0 (ends 8.10); 8.45 (ends 10.55). Opened 14 Oct 1965

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). The hills are alive with it, and not only that, they've been alive since 18 May 1961. 7.30 (ends 10.25). W and Sat: 2.30 (ends 5.15). Ends 14 Jan

SPRING AND PORT WINE, Apollo, Shaftesbury Avenue, W1 (GER 2663). Bill Naughton's study of a family rebelling against the heavy father, who is Alfred Marks. 8.0 (ends 10.15). Th and Sat: 6.0 (ends 8.15); 8.45 (ends 10.55). Opened 19 Nov 1965

THERE'S A GIRL IN MY SOUP, Globe, Shaftesbury Avenue, W1 (GER 1592). Barbara Ferris is a sweet little Chelsea bird who meets Donald Sinden, an up-stage cookery writer. Very funny and sharp. 8.15 (ends 10.30). W: 2.30 (ends 4.45). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 15 June

WAIT UNTIL DARK, Strand, Theatre, Aldwych, WC2 (TEM 4143). Honor Blackman returns to the stage as the blind wife of a photographer involved in dope-peddling. 7.45 (ends 10.5). Th: 3.0 (ends 5.20). Sat: 5.30 (ends 7.50); 8.30 (ends 10.50). Opened 27 July

THE WINTER'S TALE, Cambridge, Earlham Street, WC2 (TEM 6056). Ungimmicky Shakespeare, with Laurence Harvey a virile Leontes and Jim Dale a music-hall minstrel. 7.30 (ends 10.30). Th and Sat Mats: 2.30 (ends 5.30). Ends 29 Oct

PERIMETER

ASHCROFT, Fairfield Hall, Croydon (CRO 9291). WHITE HORSE INN. From Mon 31 Oct: 7.45

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). THE GANG SHOW. Until Sat 29 Oct: 7.30. Sat: 2.30, 7.30. MARLENE DIETRICH ENTERTAINS. From Mon 31 Oct: 8.0

INTIMATE, Palmers Green, N13 (PAL 3798). THE BOY FRIEND. From Mon 31 Oct: 7.30

NEW, High Street, Bromley, Kent (RAV 6677). A FRIEND INDEED. 7.45. Th Mat: 2.30. Sat: 5.15, 8.0

PALACE, Clarendon Road, Watford, Herts (92-25671). THE GENTLE AVALANCHE. 7.45. Sat Mat: 4.45

QUEEN'S, Hornchurch, Essex (49-43333). HOSTILE WITNESS. Until Sat 29 Oct: 8.0. Th Mat: 3.0. Sat: 5.0, 8.15. MISALLIANCE. From T 1 Nov: 8.0

Patrick Cargill is still dialling the wrong number in "Say Who You Are" at Her Majesty's in the Haymarket.

RICHMOND, The Green, Richmond, Surrey (RIC 0088). WHO'S AFRAID OF VIRGINIA WOOLF? 7.45. Sat: 5.30, 8.15

TOWER, Canonbury Tower, Canonbury Place, N1 (CAN 5111). ROOTS. Until Sat 29 Oct: 7.30

WIMBLEDON, SW19 (WIM 5211). FOREVER APRIL with Kenneth Connor. Until Sat 29 Oct: 7.30. Th Mat: 2.30. Sat: 5.0, 8.15. ACCUSATION. From Mon 31 Oct: 7.30

OUT OF TOWN

ROYAL SHAKESPEARE THEATRE, Stratford-upon-Avon, Warkwickshire (0789-2271). Th 27 Oct, T 1, W 2 Nov: TWELFTH NIGHT. Diana Rigg dons boy's clothes as Viola in Clifford Williams's aromatic production. 7.30. Th Mat: 2.0. F 28, M 31 Oct: THE REVENGER'S TRAGEDY. Macabre and mayhem with Ian Richardson, Brenda Bruce. 7.30

Sat 29 Oct: HENRY IV Part I. 2.0. HENRY IV Part II. 7.30

W 2 Nov: HAMLET. Another chance to see David Warner's contemporary interpretation and Peter Hall's exciting production. 2.0

Ian Richardson is Vendice in the Royal Shakespeare Company's vivid production of "The Revenger's Tragedy."

YVONNE ARNAUD THEATRE, Millbank, Guildford, Surrey (0483-60191). NIGHT IS FOR DELIGHT. A revue with Lance Percival, Prunella Scales, Elizabeth Welch, Patsy Ann Noble. 7.45. Th Mat: 2.30. Sat: 5.0, 8.0

OXFORD PLAYHOUSE, Beaumont Street, Oxford (0092-47133). Until Sat 29 Oct: VOLPONE by Ben Jonson. Leo McKern plays Volpone with Alan Dobie as his henchman. 7.45. Sat: 5.0, 8.15.

REPERTORY

NATIONAL THEATRE COMPANY, Old Vic, Waterloo Road, SE1 (WAT 7616). Th 27 Oct: A BOND HONOURED by Osborne and BLACK COMEDY by Shaffer. The most controversial play of recent months paired with the funniest. 2.15 (ends 5.15), 7.30 (ends 10.30)

Sat 29 Oct: THE STORM by Ostrovsky, with Jill Bennett, Frank Finlay. A Dickensian portrait gallery of Russian provincial life, with a theme of pure tragedy. 2.15, 7.30

T 1 and W 2 Nov: A FLEA IN HER EAR by Feydeau. Prototype in-and-out-of-doors farce. 7.30 (ends 10.0)

ROYAL SHAKESPEARE COMPANY, Aldwych, Strand, WC2 (TEM 6404). Th 27 Oct: DAYS IN THE TREES by Duras. Peggy Ashcroft in virtuoso performance. 7.30 (ends 10.5)

F 28, Sat 29 Oct: U.S. Dir: Peter Brook. 7.30. Sat Mat: 2.30

CLUBS

HAMPSTEAD, 98 Avenue Road, NW3 (PRI 9301). IN THE MATTER OF J ROBERT OPPENHEIMER, with Robert Harris, Paul Hardwick. 8.0. Sat: 5.0, 8.15

LITTLE ANGEL MARIONETTE THEATRE, 14 Dagmar Passage, Cross Street, N1 (CAN 1787). THE LITTLE MERMAID. Th 27, F 28 Oct: 3.0. THE MARSH KING'S DAUGHTER. Sat 29 Oct: 3.0, 5.0. Sun 30 Oct: 3.0. A special show for the very young. Sat: 11.0

MOUNTVIEW, 104 Crouch Hill, N8 (MOU 5885). HENRY IV Part II. From Mon 31 Oct: 8.0

PLAYERS, Villiers Street, Strand, WC2 (TRA 1134). LATE JOYS. Victorian Music Hall. M and T: 8.0. W-Sat: 9.0

MAKE A DATE

FRIDAY 4 NOVEMBER

Auction: Sotheby's auction of veteran and vintage cars – Rudyard Kipling's Rolls-Royce to be sold. Earls Court.

SUNDAY 6 NOVEMBER

Film: Opening night of *Lilith,* starring Jean Seberg and Warren Beatty. International Film Theatre.

TUESDAY 8 NOVEMBER

Fair: YMCA Fair, Chelsea Town Hall.

THURSDAY 10 NOVEMBER

Film: Première of *Seconds* – John Frankenheimer's new film, starring Rock Hudson. Plaza.

Film: World première of *The Quiller Memorandum,* starring George Segal, Max von Sydow. Odeon, Leicester Square.

FRIDAY 11 NOVEMBER

Opera: Covent Garden season opens with performance of Verdi's *Simon Boccanegra.* Royal Opera House. 7 pm.

TUESDAY 15 NOVEMBER

Ballet: Covent Garden season opens with performances of *Serenade, The Rite of Spring* and first performance by the Royal Ballet of Stravinsky/Balanchine *Apollon Musagète.* Royal Opera House. 7.30 pm.

THURSDAY 17 NOVEMBER

Concert: London Philharmonic Orchestra. Conductor: Georg Solti. (To be televised.)

TUESDAY 22 NOVEMBER

Festival: 10th London Film Festival. National Film Theatre (until 9 December).

SATURDAY 26 NOVEMBER

Exhibition: Retrospective exhibition of paintings and drawings by L S Lowry. Tate Gallery (till 15 January).

WEDNESDAY 7 DECEMBER

Film: Gala charity première, in aid of Newspaper Fund, of *Is Paris Burning?* All-star cast includes Orson Welles. Plaza.

THURSDAY 8 DECEMBER

Film: Opening of new Cliff Richard musical, *Finders Keepers.* Odeon, Leicester Square.

WEDNESDAY 14 DECEMBER

Film: Gala première of *A Funny Thing Happened on the Way to the Forum,* starring Zero Mostel, Buster Keaton. Directed by Richard Lester. Odeon, Marble Arch (reopening for this film).

THURSDAY 15 DECEMBER

Opera: *Benvenuto Cellini* (Berlioz). First performance of new production. Royal Opera House, Covent Garden.

FILMS

Tennessee Williams has always translated with varying success from stage to screen. It must be like putting a cluster of ballbearings on a conveyer belt, and expecting them to stay in formation. Generally, though, when the spirit at least of the original has been preserved, the dramatic impact has still been considerable. There's a certain power to rivet one's attention to the screen in these steamy Deep South happenings, and it's there in force for three-quarters of *This Property is Condemned* (A, Plaza, Piccadilly Circus, currently). Alas, the last half-hour is pure Jean Negulesco, or *Romance in Pictures, price 6d* come to that. The screenplay is credited to three writers, and I'm quite prepared to believe one of them sneaked off and tacked on the ending while the other two weren't looking.

Natalie Wood looks alluring or wistful, as the script demands, as a belle in (where else?) the Deep South, while Robert Redford makes an impressively well-rounded figure of the man who comes to the town to lay off its rail-

Disney's animation team has started work on "Winnie the Pooh and the Heffalumps."

road workers, an essentially tragic figure since he hates the job he has to do, but must do it to keep employed himself. His performance fits in well with the brooding, doom-laden atmosphere where no one can be happy for long. But the best performance of all comes from Mary Badham as the heroine's 13-year-old sister, worldly wise, but still approachable as a child.

James Wong Howe's photography does most to sustain an atmosphere which someone seems bent on destroying before the end. He captures a hot, emotion-filled night with reds and blacks, and matches it with a magnificent pan over the width of the muddy, sun-flecked Mississippi.

● While the Beatles are still thinking about making their third film in five years, Elvis Presley turns out his 22nd (by my reckoning) in a decade in *California Holiday* (U, general release). The formula is the one M-G-M have used before, and before that. Surround Elvis with a combo, pretty girls, a few staunch supporting actors (in this case Carl Betz, Una Merkel and Cecil Kellaway) and a routine script with one or two bright lines, push the boat out and hope it doesn't sink. No thanks to the girls, all about as lively as a tortoise coming out for a Christmas present, it just about floats. But couldn't Elvis swim for once?

david quinlan

OPENING

SOUTH-WEST TO SONORA (A). Russell Metty, colour cameraman on *The War Lord*, scores again in this very fine Western which has Marlon Brando as a buffalo hunter who beards a gang of Mexican outlaws in their lair to regain his treasured Appaloosa stallion. Sidney Furie directs in his usual mannered style, but drives his points home very effectively. (Anjanette Comer, John Saxon. Col. 98 min.) **Leicester Square Theatre.** WHI 5252. Opens Th 27 Oct

1,000 CLOWNS (A). The film of Herb Gardner's highly successful Broadway comedy. Jason Robards Jnr plays a sensitive writer trying to escape from the hypocrisy of a television career, and Barbara Harris gives a delicious performance as a young social worker with whom he becomes involved. (Martin Balsam. Dir: Fred Coe. 117 min.) **Academy Two**, Oxford Street. GER 5129. Opens Th 27 Oct

WEST END

ALFIE (X). Michael Caine is the incredible Alfie, dedicated to a love-life that is intensive, uncommitted and often funny. His birds flit in and out at lightning speed. (Col. 114 min.) With: *The Love Goddesses* (X). **Classic**, Piccadilly Circus, from 30 Oct

BALTHAZAR (A). Film of eloquent simplicity about the life of a donkey as he passes from owner to owner over the years, surrounded by the corrupt inhabitants of a remote village. (Francis Lafarge, Nathalie Joyaut. 90 min.) With: *Le Baron de l'Ecluse* (A). **Cameo-Poly**, Upper Regent Street. LAN 1744. 2.42, 5.54, 9.6. Sun: 5.37, 8.54

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. (Henry Fonda, Robert Shaw, Robert Ryan, Pier Angeli. Col. 163 min.) **Warner**, Leicester Square. GER 3423. 12.50, 4.20, 7.50. Sat only: 11.25 pm. Sun: 3.50, 7.25. (Check with cinema)

THE BIBLE . . . IN THE BEGINNING (U). Covers from the Creation to the story of Abraham and Isaac. John Huston's direction is uneven, but the Noah sequence, in which he himself plays Noah, is quite delightful and amusing, though the animals really steal the show. (Michael Parks, Richard Harris, George C Scott. Col. Cinerama. 175 min.) **Coliseum Cinerama**, St Martin's Lane. TEM 3161. 2.30, 8.0. Sun: 3.30, 7.30

THE BLUE MAX (A). George Peppard plays an unscrupulous German flier, prepared to do anything to gain the Blue Max, the most coveted medal in the Kaiser's air force. A certain winner with aviation fanatics. (James Mason, Ursula Andress. Col. 155 min.) **Metropole**, Victoria. VIC 4673. 2.30, 8.0. Sun: 4.0, 8.0

CALIFORNIA HOLIDAY (U). Yet another Presley film, this time with Elvis as a pop singer who wanders about the countryside with a band that includes a girl drummer. (Deborah Walley. Col. 93 min.) **Jacey**, Marble Arch. MAY 6396. 12.50, 2.45, 4.50, 6.53, 8.57. Sun: 4.50, 6.53, 8.57

DARLING . . . (X). Director John Schlesinger attempts to lay bare the decadence of contemporary life but succeeds only in a rather aimless bitterness. (Julie Christie, Dirk Bogarde, Laurence Harvey. 127 min.) **Windmill**, Great Windmill Street. GER 7413. 1.0, 3.33, 6.8, 8.45. Sat only: 11 pm. Sun: 4.0, 6.33, 9.8

DOCTOR ZHIVAGO (A). The long-awaited production of Boris Pasternak's novel, directed by David Lean. Omar Sharif smoulders as Yuri Zhivago and Julie Christie is unforgettable as Lara. Good entertainment. (Geraldine Chaplin, Tom Courtenay. Col. 193 min.) **Empire**, Leicester Square. GER 1234. 2.30, 7.30. Sat only: 11.30 pm. Sun: 3.0, 7.30

FANNY HILL (A, London). Carry On-level version of the bawdy novel. Letitia Roman is a winsome Fanny. (Alex D'Arcy, Miriam Hopkins. 96 min.) With: *How to Keep the Red Light Burning* (X). **Continentale**, Tottenham Court Road. MUS 4193

FROM HERE TO ETERNITY (A). Award-winning saga of the lives and loves of American soldiers based near Pearl Harbour in 1941. Frank Sinatra and Montgomery Clift give tremendous performances, but the film as a whole is slightly disappointing. (118 min.) With: *Heaven Fell That Night* (X). **Prince Charles**, Leicester Place. GER 8181. Pgm: 1.40, 3.40, 7.20. Sat only: 11.15. Sun: 1.45, 3.45, 7.20

GEORGY GIRL (X). A gay, voguishly directed piece about a plump, unattractive young girl. Lynn Redgrave gives a touching, sympathetic performance. (James Mason, Alan Bates. 99 min.) **Carlton**, Haymarket. WHI 3711. 1.45, 4.10, 6.35, 9.0. Sat only: 11.15 pm. Sun: 4.10, 6.35, 9.0

GOAL! WORLD CUP 1966 (U). The screen record of the complete 1966 World Cup series, in Technicolor. Stylish but unexciting. (Col. 108 min.) **Columbia**, Shaftesbury Avenue. REG 5414. 12.35, 3.15, 6.0, 8.50. Sat only: 11.50 pm. Sun: 3.30, 6.10, 8.55

THE GROUP (X). Nostalgic but lumpy saga of eight college girls and their careers. Set in the '30s. (Elizabeth Hartman, Joan Hackett, Shirley Knight. Col. 146 min.) **London Pavilion**, Piccadilly Circus. GER 2982. 10.40, 1.40, 4.45, 8.5. Sun: 4.25, 7.35

HOW TO STEAL A MILLION (U). William Wyler's first comedy since *Roman Holiday*, with Audrey Hepburn delicious as an art thief, and Peter O'Toole as an elegant detective who becomes her partner in crime. (Col. 123 min.) **Rialto**, Coventry Street. GER 3488. 1.18, 3.44, 6.10, 8.36. Sat only: 11.33 pm. Sun: 3.28, 5.57, 8.27

KHARTOUM (U). Colossal battle scenes and an all-star cast have been added to strict historical accuracy. (Charlton Heston, Laurence Olivier. Col. Cinerama. 130 min.) **Casino**, Old Compton Street. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40. Sun: 3.28, 5.57, 8.27

THE LIQUIDATOR (A). Variation on the espionage theme, but the low-comedy dialogue gives Rod Taylor and Trevor Howard little chance to make anything of such unsubtle surroundings. The girls are woefully weak. (Col. 104 min.) **Ritz**, Leicester Square. GER 1234. 12.30, 2.40, 4.50, 7.0, 9.10. Sat only: 11.36 pm. Sun: 2.30, 4.40, 6.50, 9.0

MY FAIR LADY (U). Rex Harrison carries the film along in commanding style, with Audrey Hepburn as a spirited though rather inadequate Liza. Great vitality but played just a little too safe. (Stanley Holloway. Col. 185 min.) **Studio One**, Oxford Street. GER 3300. 1.0, 4.30, 8.0. Sun: 3.40, 7.0

THE PAWNBROKER (X). Sol Nazerman, a pawnbroker, owns a seedy little shop and is haunted by the memory of the time he spent in a concentration camp. Rod Steiger, in a remarkable performance, gives the film some ring of truth. (Geraldine Fitzgerald, Jaïme Sanchez. 115 min.) **Odeon, Haymarket.** WHI 2738. 2.30, 8.0. Sat: 2.0, 5.15, 8.15. Sun: 4.30, 8.0

THE SIGN OF LEO (U). Disquieting film with a simple theme: a young musician (Jess Hahn), learning he is heir to his aunt's estate, borrows large sums of money, only to find it is all a hoax, and he is left living the life of a tramp. (83 min.) **Academy One**, Oxford Street. GER 2981. 1.0, 3.50, 6.40, 9.35. Sun: 6.20, 9.10. Ends 2 Nov

THE SLEEPING CAR MURDER (X). Good, old-fashioned thriller. Simone Signoret as an out-of-work actress and Yves Montand as a police inspector give immaculate performances. (92 min.) With: *Une Femme Marieé* (X). **Paris Pullman**, Drayton Gardens. FRO 7354. 2.20, 3.55, 7.25. Sat: 2.0, 3.45, 7.0, 10.30. Sun: 4.30, 7.35

THE SOUND OF MUSIC (U). Hosts of children and singing nuns. Christopher Plummer is the somewhat authoritarian father of the brood and Julie Andrews another wholesome governess. (Col. Todd-AO. 170 min.) **Dominion**, Tottenham Court Road. MUS 2176. 2.30, 8.0. Sun. 4.30, 8.0

THE TEN COMMANDMENTS (U). A revival of Cecil B de Mille's lavish pseudo-marathon. Much reverence but little historic sense. Extras by the thousand. (Charlton Heston. 219 min.) **Astoria**, Charing Cross Road. GER 5385. 2.0, 7.0. Sun: 6.0. Ends 2 Nov

THIS PROPERTY IS CONDEMNED (X). Opened out for the screen, Tennessee Williams's play has lost most of its force. Jane Wong Howe's photography is effectively atmospheric. (Robert Redford, Natalie Wood, Mary Badham. Col. 112 min.) **Plaza**, Piccadilly Circus. WHI 8944. 1.17, 3.26, 6.12, 8.42. Sat only: 11.15 pm. Sun: 3.2, 5.32, 8.12

THE WAR GAME (X). An imaginary nuclear attack on Britain, written and produced (for BBC television) by Peter Watkins. (50 min.) With: *Four in the Morning* (X). **Classic**, Piccadilly Circus. GER 2380. 12.15, 1.5, 3.35, 6.5, 8.35. Sat only: 11.15 pm. Sun: 12.0, 3.10, 5.40, 8.10. Ends 29 Oct

THE WAR IS OVER (X). Alain Resnais's latest investigation into the past and present. A veteran of the Spanish Civil War (Yves Montand) dwells on the effect the past has had on him. (Ingrid Thülin. 121 min.) With: *Morianna* (X). **Berkeley**, Tottenham Court Road. MUS 8150. Ends 29 Oct

WHAT DID YOU DO IN THE WAR, DADDY? (A). A frantic comedy, occasionally wearing a little thin. Dick Shawn and James Coburn give thoroughly agreeable performances. (Col. 114 min.) **Odeon, Leicester Square.** WHI 6111

WHO'S AFRAID OF VIRGINIA WOOLF? (X). A middle-aged couple engage in violent, utterly destructive quarrels in which they ruthlessly tear at one another's weaknesses. Well played by Elizabeth Taylor and Richard Burton. (George Segal, Sandy Dennis. 132 min.) **Curzon**, Curzon Street. GRO 3737. 12.50, 3.20, 5.55, 8.35. Fri and Sat only: 11 pm. Sun: 3.0, 5.30, 8.10

GENERAL RELEASE

** Sunday programmes differ*

DISTRICT DIRECTORY

(A jump in sequence indicates a late programme change).

Acton Granada. 14.
Baker Street Classic. 19, 23.
Belmont Essoldo. 12, 17.
Brentwood Odeon. 49.
Brixton Classic. 6, 50, 53.
***Brixton Granada.** 2, 32.
Camberwell Grand. 17, 48.
Camden Town Plaza. 14.
Charing Cross Road Jacey. 20.
Chelsea Classic. 26, 30.
Chelsea Essoldo. 2, 52.
Clapham Granada. 25.
***Croydon Classic.** 11.
Croydon Odeon. 14.
Dalston Classic. 3, 35.
Ealing Walpole. 14.
East Ham Granada. 2.
Edgware Road ABC. 51.
Edgware Road Gala Royal. 7.
Edmonton Granada. 37.
Eltham Hill Gaumont. 14.
Erith Odeon. 14.
Finchley Rex. 40.
Finsbury Park Astoria. 14.
Fulham Road ABC. 51.
Golders Green Ionic. 7, 44.
Hackney Essoldo. 33, 42.
Hammersmith Broadway. 45.
Hampstead Classic. 27.
Hampstead Everyman. 28, 29.
Harrow Road Prince of Wales. 38.
Hendon Gala. 13, 18.
Hendon Gaumont. 14.
Kilburn Grange. 22.
Kingston Odeon. 17.
Notting Hill Classic. 16, 21.
Oxford Street Cinephone. 15.
Piccadilly Jacey. 36.
Praed Street Classic. 10.
Putney Globe. 17.
Queensbury Essoldo. 7, 17.
Raynes Park Rialto. 39, 43.
Richmond Odeon. 17,
Southfields Plaza. 40.
South Harrow Odeon. 14.
Stepney Odeon. 31.
Stockwell Classic. 4.
Stoke Newington Coliseum. 2.
Streatham Odeon. 17.
Tooting Astoria. 12, 25.
Tooting Classic. 46.
Tooting Granada. 14.
***Victoria Biograph.** 5, 34.
Victoria Cameo. 24, 41.
Waterloo Station Classic. 9.
Watford Carlton. 1.
Watford Essoldo. 38.
Watford Odeon. 14.
Wembley Odeon. 14.
Westbourne Grove International Film Theatre. 18.

ADVENTURE

1 **Around the World Under the Sea** (U). Lloyd Bridges, David McCallum. Fri, seven days: Watford Carlton

2 **Born Free** (U). Virginia McKenna, Bill Travers. Until Fri: Brixton Granada. Until Sat: Chelsea Essoldo. Fri, seven days: East Ham Granada. Sun, seven days: Stoke Newington Coliseum

3 **Caesar The Conqueror** (U). Cameron Mitchell. Mon, four days: Dalston Classic

4 **Samson in King Solomon's Mines** (U). Reg Park. Fri, seven days: Stockwell Classic

5 **Thunder of Battle** (U). Gordon Scott. Mon, three days: Victoria Biograph

COMEDIES

6 **The Bellboy** (U). Jerry Lewis. Mon, four days: Brixton Classic

7 **The Great Race** (U). Tony Curtis, Jack Lemmon. Edgware Road Gala Royal. Until Sat: Golders Green Ionic, Queensbury Essoldo

9 **Monsieur Hulot's Holiday** (U). Jacques Tati. Fri, seven days: Waterloo Station Classic

10 **That Man from Rio** (U). Jean-Paul Belmondo, Françoise Dorléac. Fri, seven days: Praed Street Classic. With: Comanche (U)

11 **Trouble in Store** (U). Norman Wisdom. Fri, six days (not Sun): Croydon Classic

12 **Trouble with Angels** (U). Hayley Mills, Rosalind Russell. Until Sat: Belmont Essoldo, Tooting Astoria

13 **The Wrong Box** (U). John Mills. Ralph Richardson. Until Sat: Hendon Gala

DOCUMENTARY

14 **Goal! World Cup 1966** (U). Fri, seven days: Acton Granada, Camden Town Plaza, Croydon Odeon, Ealing Walpole, Erith Odeon, Eltham Hill Gaumont, Finsbury Park Astoria, Hendon Gaumont, South Harrow Odeon, Tooting Granada, Watford Odeon, Wembley Odeon

15 **Our Incredible World** (X). Oxford Street Cinephone

DRAMA

16 **Battleship Potemkin** (X). Dir: Sergei Eisenstein. Fri 28 Oct, 11.15 pm: Notting Hill Classic

17 **Cul de Sac** (X). Donald Pleasence. Françoise Dorléac. Fri, seven days: Kingston Odeon, Richmond Odeon, Streatham Odeon, Putney Globe. Sun, seven days: Camberwell Grand. Sun, six days (not Mon): Belmont Essoldo, Queensbury Essoldo

18 **Fanny Hill** (A, London). Letitia Roman. Until Sat: Westbourne Grove International Film Theatre. Sun, seven days: Hendon Gala

19 **Giant** (A). Rock Hudson, Elizabeth Taylor, James Dean. Fri, seven days: Baker Street Classic. Late show Sat 11.15 pm

20 **Gift** (X). Dir: Knud Lief Thomsen. Charing Cross Road Jacey

21 **Girl with Green Eyes** (X). Peter Finch, Rita Tushingham. Fri, seven days: Notting Hill Classic. Late show Sat 11.15 pm

22 **The Greatest Story Ever Told** (U). (U). Max von Sydow. Fri, seven days: Kilburn Grange

23 **Greengage Summer** (U). Kenneth More. Fri 28 Oct, 11.15 pm only: Baker Street Classic

24 **The Good Die Young** (A). Laurence Harvey. Until Sat: Victoria Cameo

25 **The Hill** (X). Sean Connery. Fri, seven days: Clapham Granada, Finsbury Park Astoria. Sun, six days (not Tues): Tooting Astoria

26 **Lady with the Little Dog** (U). Ya Savina. Fri 28 Oct, 11.15 pm only: Chelsea Classic

27 **Look Back in Anger** (X). Richard Burton, Mary Ure. Fri, seven days: Hampstead Classic

28 **Muriel** (A). Delphine Seyrig. Until Sun: Hampstead Everyman

29 **Nazarin** (A). Francisco Rabal. Mon, seven days: Hampstead Everyman

30 **War and Peace** (U). Henry Fonda. Fri, seven days: Chelsea Classic. Late show Sat 11.15 pm

HORROR

31 **Black Scorpion** (X). Richard Denning. Fri, three days: Stepney Odeon

32 **The Projected Man** (X). Mary Peach, Bryant Halliday. Mon, five days: Brixton Granada

33 **Revenge of the Blood Beast** (X). Barbara Steele. Sun, four days: Hackney Essoldo

34 **Tomb of Ligeia** (X). Vincent Price. Until Sat: Victoria Biograph

MUSICALS

35 **GI Blues** (U). Elvis Presley. Fri, three days: Dalston Classic

36 **Kinky Darlings** (X). Piccadilly Jacey. With: Image of Love (X)

37 **Mary Poppins** (U). Julie Andrews. Dick van Dyke. Fri, seven days: Edmonton Granada

38 **Seven Brides for Seven Brothers** (U). Howard Keel, Jane Powell. Fri, seven days: Harrow Road Prince of Wales, Watford Essoldo

THRILLERS

39 **Kaleidoscope** (U). Warren Beatty, Susannah York. Sun, seven days: Raynes Park Rialto

40 **The Liquidator** (A). Rod Taylor, Trevor Howard. Fri, seven days: Finchley Rex. Sun, six days (not Tues): Southfields Plaza

41 **Naked City** (A). Barry Fitzgerald. Sun, four days: Victoria Cameo

42 **Thunderball** (A). Sean Connery. Until Sat: Hackney Essoldo

43 **Torn Curtain** (A). Paul Newman, Julie Andrews. Until Sat: Raynes Park Rialto

WAR

44 **Battle of the Bulge** (A). Henry Fonda, Robert Shaw. Sun, seven days: Golders Green Ionic

45 **The Enemy Below** (U). Robert Mitchum, Curt Jürgens. Fri, seven days:: Hammersmith Broadway

WESTERNS

46 **Broken Arrow** (U). Jeff Chandler, James Stewart. Fri, seven days: Tooting Classic

48 **Comanche Territory** (U). Maureen O'Hara. Will Geer. Until Sat: Camberwell Grand

49 **The Magnificent Seven** (U). Fri, seven days: Brentwood Odeon. With: Sergeants Three (U)

50 **North to Alaska** (U). John Wayne, Stewart Granger. Fri, seven days: Kilburn Classic. Mon, four days: Brixton Classic

PRE-RELEASE

51 **The Idol** (X). Jennifer Jones, Michael Parks, John Leyton. Fri, seven days: Edgware Road ABC, Fulham Road ABC. With: The Skull (X)

STOP PRESS

52 **Battle of the Sexes** (U). Peter Sellers. Sun, seven days: Chelsea Essoldo

53 **A Story of David** (U). Jeff Chandler. Fri, three days: Brixton Classic

FILMS IN FLIGHT

AIR FRANCE. To New York. Until 1 Nov: A Man Could Get Killed (James Garner, Melina Mercouri. From 2 Nov: Moment to Moment (Jean Seberg, Sean Garrison, Honor Blackman)

PAN-AM. Eastbound. Until 30 Oct: Glass Bottom Boat (Doris Day, Rod Taylor). **Westbound.** Until 30 Oct: Lady L (Sophia Loren, Paul Newman, David Niven)

TWA. All flights. Until 29 Oct: Battle of the Bulge (Henry Fonda, Robert Shaw). From 30 Oct: Lt Robin Crusoe, USN (Dick van Dyke, Nancy Kwan)

RANK RELEASE NORTH

From Fri: AFTER THE FOX (U). Peter Sellers and his gang assume the guise of a film crew to smuggle in stolen gold under police protection. Sellers adopts a number of disguises and easily outshines a dull supporting cast. (Britt Ekland – *above* – Victor Mature, Akim Tamiroff. Dir: Vittorio de Sica. Col. 102 min.) With: **City of Fear** (U). Ends 3 Nov

RANK RELEASE SOUTH

From Fri: THE FIGHTING PRINCE OF DONEGAL (U). A fairly typical Walt Disney production, abounding in action and colour, with little characterisation or subtlety in presentation. The Irish clans unite to resist Elizabeth I's English. (Peter McEnery – *above* – Susan Hampshire. Dir: Michael O'Herlihy. Col. 104 min.) With: **Stampede at Bitter Creek** (U). Ends 3 Nov

ABC RELEASE NORTH

From Fri: SEE YOU IN HELL, DARLING (X). All about a television personality, played by Stuart Whitman, and the violent and sordid tangle into which he is drawn. Directed with little flair: a collection of mediocre performances. (Janet Leigh – *above* – Barry Sullivan, Eleanor Parker. Dir: Robert Gist. Col. 103 min.) With: **Chamber of Horrors** (X). Ends 3 Nov

ABC RELEASE SOUTH

From Fri: CALIFORNIA HOLIDAY (U). Yet another Presley film, this time with Elvis – *above* – as a pop singer who wanders about the countryside with a band that includes a girl drummer. Many new numbers for devotees. (Shelley Fabares, Diane McBain, Deborah Walley. Dir: Norman Taurog. Col. 93 min.) With: **Hercules, Samson and Ulysses** (U). Ends 3 Nov

GALLERIES

A fine picture frame, no matter how elaborate and expensive – and they are always expensive – can never add one iota to the quality of a picture that it does not already possess from the hand of the artist. The frame can only show off what is already there to best advantage. A bad picture frame, usually even more expensive, can overwhelm a valuable work through crass insensibility.

Sometimes chance and finance of the artist are as likely to determine the outcome as are aesthetic judgment and finance of the owner. Dealers, as the middlemen, don't always help matters. There is even a myth they put about (I have heard it myself many times) to the effect that ". . . in any case, artists are no good at framing their own work."

As regards good contemporary painting, I should have thought this to be transparently untrue. Artists usually have a very clear idea of what is needed; they take so much care as to how their picture should be viewed and related to its environment, that the edges, and even the back of

Next show at the Drian will be a memorial exhibition of Cecil Stephenson (1889-1965).

the canvas or panel, may have as much attention given to it as a Renaissance altar-piece.

Another answer I have drawn from more than one dealer when pressed about a particularly blatant piece of vulgarity is: "Yes, but it is the customer. . . ." Presumably the customers are so dazzled by the thickness of the gold-leaf round the frame and the gilt round the name of the artist that the invisibility of the picture itself is of no consequence.

However, I more than suspect that, with a certain type of collector, the frame is used as a structure for joining his most recent purchase to the rest of his furniture. It becomes a sort of grid for fixing down safely a personality stronger than his own.

Most artists when young have experienced the following remark at their first opening, from the couple who have just bought the smallest *gouache* in the show for 15 guineas: "You *must* come to dinner and see where we are going to hang you."

Buying the artist with the picture is perhaps a more extreme piece of deluded patronage than buying the picture for the frame. The latter may, after all (after 30 years, say), turn out to be a Rubens!

As with most human activities, before choosing a frame, question your own motives.

keith sutton

Left: "Mounted French Officer, 1916," by Jean Dufy at Maltzhan. Centre: "Venus, Cupid and the Three Graces," School of Fontainebleau at Heim. Right: "Saint with a Town" by Costa at Agnews.

OPENING

KIT BARKER, Waddington, 2 Cork Street, W1. REG 1719. Paintings. 1-26 Nov. M-F 10-6, Sat 10-1

MAX BILL, Hanover, 32a St George Street, W1. MAY 0296. Paintings and sculpture. 2 Nov-22 Dec. M-F 10-5.30, Sat 10-1

BIRGI, Trafford, 119 Mount Street, W1. GRO 2021. Flower and landscape paintings. 1-25 Nov. M-F 10-5.30, Sat 10-1

ANTONY DONALDSON, Rowan, 25a Lowndes Street, W1. BEL 3490. 4 Nov-1 Dec. M-F 10-6, Sat 10-1

ALFRED DUNN, Redfern, 20 Cork Street, W1. REG 1732. Reliefs, structures, prints, paintings – in fact, a bit of everything. 1-26 Nov. M-F 10-6, Sat 10-1

GIMPEL FILS, 50 South Molton Street, W1. MAY 3720. *Homage to René Gimpel:* an exhibition of various items connected with René Gimpel, including letters from Renoir, Monet, etc. 1-26 Nov. M-F 10-5.45, Sat 10-1

JOHN GOLDING AND CHARLES PERRY, Axiom, 79 Duke Street, Grosvenor Square, W1. HYD 6646. Painting and sculpture. 3-30 Nov. M-F 10-6, Sat 10-1

DEREK HEDGECOCK AND CHESTER WILLIAMS, Drian, 5-7 Porchester Place, W2. PAD 9473. Paintings. 1-18 Nov. Daily 10-6

HEIM GALLERY, 59 Jermyn Street, SW1. HYD 0688. Winter exhibition: 40 paintings and sculptures from the Gallery's collection, including some major Spanish works. 3 Nov-21 Dec. M-F 10-5, Sat 10-1

KEN HOWARD, JOHN WHITBY, 60 George Street, W1. WEL 5651. First solo show. 1-19 Nov. M-F 10-5.30, Sat 10-1

ICA, 17 Dover Street, W1. GRO 6186. Five young artists: Ann Clarke, Tom Edmonds, Bruce McLean, Barry Martin, John Whitaker. Also Pravoslav Sovlak in library – graphics. 3 Nov-3 Dec. M-F 10-6, Sat 10-1

ACHILLE LAUGE (1861-1944), Kaplan, 6 Duke Street, SW1. WHI 8665. Pastels. 1-30 Nov. M-F 10-6, Sat 10-1

MAAS, 15a Clifford Street, W1. REG 2302. Early English watercolours. 31 Oct-18 Nov. M-F 10-5, Sat 10-12

GERARD DE ROSE, PASCOAL DE SOUZA, SEAN CRAMPTON, Alwin Gallery, 56 Brook Street, W1. MAY 1811. De Rose: portraits. De Souza: paintings. Crampton: sculpture. 2-28 Nov. M-F 10-6, Sat 10-1

CURRENT

AGNEW'S, 43 Old Bond Street, W1. MAY 6176. Small Pictures For Small Rooms. II: 15th-19th century, until 5 Nov. Peter de Wint loan exhibition until 29 Oct. M-F 9.30-5.30, Sat 9.30-1

LYNN CHADWICK, Marlborough Fine Arts, 39 Old Bond Street, W1. MAY 5161. Recent sculpture. Until 12 Nov. M-F 10-5, Sat 10-12

COLNAGHI, 14 Old Bond Street, W1. HYD 1943. Exhibition of fine prints. Until 4 Nov. M-F 10-5.30

ANTHONY D'OFFAY, 8 Vigo Street, W1. REG 5568. Pierre Bonnard, drawings and water-colours from *Petit Solfège Illustré.* Until 22 Oct. M-F 10-6, Sat 10-1

ERNST EISENMAYER, Mercury, 26 Cork Street, W1. REG 7800. Recent sculpture. Until 12 Nov. M-F 10-6, Sat 10-1

ROY GRAYSON, Axiom, 79 Duke Street, W1. HYD 6646. Recent paintings. Until 29 Oct. M-F 10-6, Sat 10-1

RICHARD HAMILTON. Robert Fraser, 69 Duke Street, W1. MAY 7196. The Solomon R Guggenheim. Until 19 Nov. M-F 10-6, Sat 11-1

ANTHONY HILL, Kasmin, 118 New Bond Street, W1. MAY 2821. Recent constructions. Until 5 Nov. M-F 10-5.30, Sat 10-1

DEREK HYATT, New Art Centre, 41 Sloane Street, SW1. VEL 5844. Recent paintings. Until 12 Nov. M-F 10-6, Sat 10-1

BRIAN KOETSER, 38 Duke Street, St James, SW1. WHI 6309. Dutch, Flemish and Italian Old Master paintings. Until 16 Dec. M-F 10-6, Sat 10-1

LASSON, 57 Jermyn Street, SW1. MAY 6981. Old Masters of 16th, 17th and 18th centuries. Until 10 Dec. M-F 10-5.30, Sat 10.30-1

MALTZHAN GALLERY, 137 Fulham Road, SW3. KNI 8003. Graphics by artists of the First World War. Until 30 Nov. M-F 10-6, Sat 10-2

HENRI MANGUIN, Tooth and Sons, 31 Bruton Street, W1. GRO 6741. Retrospective exhibition. Until 13 Nov. M-F 9.30-6, Sat 9.30-1

MOMPO, McRoberts and Tunnard, 34 Curzon Street, W1. GRO 3811. Spanish artists. Until 29 Oct. M-F 10-5.30, Sat 10-1

HENRY MOORE AND GRAHAM SUTHERLAND, Marlborough Fine Art, 39 Old Bond Street, W1. MAY 5161. Moore: Shelter Sketchbook, 1940-42. Sutherland: water-colours and drawings, 1933-66. Until 5 Nov. M-F 10-5, Sat 10-1

TONY MORGAN, Indica, Mason' Yard, Duke Street, W1. WHI 1424 Reliefs, sculpture and prints o plastic. Until 29 Oct. M-F 10- Sat 10-5.30

BEN NICHOLSON, CHRISTO PHER WOOD, ALFRED WALLI Crane Kalman, 178 Brompto Road, SW3. KNI 7566. Special e hibition of early work wh Nicholson and Wood worked t gether and more or less discover Wallis. Until 19 Nov. M-F 10- Sat 10-1

BRIAN PEACOCK, Piccadilly, 1 Cork Street, W1. MAY 2875. Pain ings. Until 12 Nov. M-F 10-6, S 10-1

ARNOLD CAN PRAAG, EDWAR MIDDLEDITCH. R O L A N BROWSE AND DELBANCO, Cork Street, W1. REG 7984. Recer work. Until 19 Nov. M-F 10-5.3 Sat 10-1

PETER RICE, Wright Hepbur 10 Halkin Arcade, SW1. BEL 348 Until 12 Nov. M 2-6, T-Sat 10-6

GEORGES ROUAULT, Tate Ga lery, Millbank, SW1. TAT 4444. 1 paintings and drawings, includi *The Old King.* Adm 3s 6d. Unt 13 Nov. M-Sat 10-6, Sun 2-6, T an Th 10-8

PHILIP SUTTON, Curwen, 1 Cole ville Place, W1. MUS 1459. Litho graphs and woodcuts. Until 1 Nov. M-F 10.5, Th 10-7, Sat 10-1

WADDINGTON, 2 Cork Stree W1. REG 1719. The Sartoriu Family: 18th century horse-paint ings. Until 29 Oct. M-F 10-6, Sa 10-1

WERTHMANN, Hamilton, 8 S George Street, W1. HYD 319 Sculpture in stainless steel. Unti 12 Nov. M-F 10-6, Sat 10-1

SCOTTIE WILSON, Brook Street W1. HYD 1550. Retrospective ex hibition. Until 14 Nov. M-F 10-6 Sat 10-1

PERMANENT

BRITISH MUSEUM, Great Russell Street, WC1. MUS 1555. A further selection of masterpieces from the print room. New Guinea, the Sepik Headwaters 1963-64: History and Romance in Mughal India: Asian Scripts. Daily 10-5, Sun 2.30-6. Adm free

IVEAGH BEQUEST, Kenwood House, Hampstead Lane, NW3. FIT 1286. Georgian country house. At least three masterpieces always visible, including a Rembrandt self-portrait, a Vermeer and an Adam library. Exhibition of Tenier copies of Old Master Paintings from the collection of the late Princess Royal. Adm free. Daily 10-5, Sun 2-5

music

Der Ring des Nibelungen is the greatest thing that ever happened to music – or a colossal bore, according to viewpoint. Over the years, my own reaction has steadily progressed towards the enlightened end of this spectrum, but it still shows a strong tendency to oscillate under pressure of actual performance. As the Magic Fire music wells up in *Walküre* or Brünnhilde bids farewell to shattering civilisation at the end of *Götterdämmerung*, I am ready to swear with any embattled Wagnerite that here is the ultimate in musical experience.

At such moments, Wagner's preposterous gods and giants and dwarfs become the symbols of towering genius, but in between I must swallow their interminable duologues, ceaselessly reiterative and couched in mock-archaic German which (I gather) even the natives can't always follow. What the *Ring* needs is massive editing. But that, of course, would be unthinkable.

The current Covent Garden revival – rather, the half I have seen at the time of writ-

London's Amy Shuard takes over as Brunnhilde in the second cycle of "The Ring" at Covent Garden next week.

ing – is generally helpful to the non-dedicated; well sung and, with Georg Solti living every inch of the vast acreage of score, always a thorough performance, never ritual.

I am still far from reconciled to the Schneider-Siemssen sets, with their huge pineapple slice – presumably a literal representation of the *Ring* – which *has* to be included in every scene, like an advertiser's slogan. It leads to some very tricksy effects – neither wholly abstract nor realistic – frequent games of ring-o'-roses round the stage and some equally dubious lighting ploys. But there is much to admire visually.

Two performances stood out strongly in this first cycle. Richard Holms's beautifully detailed, beautifully malicious Loge easily dominated *Rheingold* – a performance so complete dramatically that, as a colleague remarked, you took time to appreciate that it was also brilliantly sung.

With *Walküre*, we were introduced to the new Brünnhilde, Ludmila Dvorakova, a Czech *prima donna* making her début here. Bayreuth knew what they were about when they engaged her earlier this year. We heard a truly exciting voice, warm, generous, and secure, with a dark, noble quality enhancing the lower register, and presence with it.

richard last

CONCERTS

ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 8212). F 28 Oct: London Philharmonic Orchestra. Conductor: John Pritchard. Soloist: Peter Frankl, piano. 7.45
Sat 29 Oct: RASC/RCT Rally with Band of the Royal Corps of Transport and others. 6.55
Sun 30 Oct: BBC Symphony Orchestra, BBC Chorus and Choral Society, Hampstead Choral Society, Choir of Emanuel School, Orpington Junior Singers. Conductors: Sir Adrian Boult. 8.0
ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Th 27 Oct: London Symphony Orchestra. Conductor: Claudio Abbado. 8.0
F 28 Oct: Pro Arte Orchestra. Conductor: Bernard Keefe. Soloists: Robert Stephens, Leon Goosens, oboe, Zdenek Broz, violin, Eric Hope, piano. 8.0
Sun 30 Oct: New Philharmonia Orchestra and Chorus. Conductor: Pierre Boulez. 7.30
W 2 Nov: Royal Philharmonic Orchestra. Conductor: George Hurst. 8.0
FAIRFIELD HALL, Park Lane, Croydon (CRO 9192). Sat 29 Oct: Royal Philharmonic Orchestra. Conductor: Walter Susskind. 11 am (for children). Also at 7.45 pm
ODEON, Swiss Cottage, NW3 (PRI 3424). Sun 30 Nov: Royal Philharmonic Orchestra. Conductor: Walter Susskind. 7.30
GUILDHALL, EC2 (MON 3030). W 2 Nov: GSM Concert Orchestra. Conductor: Moshe Atzmon. 7.30
CAMDEN TOWN HALL, Euston Road, NW1. Roger Smalley, London Student Chorale. Includes first performance in Great Britain of *Laudes Organi* – fantasia on a 12th century sequence for chorus and organ by Kodaly. 7.30

OPERA

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). F 28 Oct: GOTTERDAMMERUNG, Wagner. Conductor: Solti. Principals: Dvorakova, Jones, Veasey, Hering, Shaw. 6.0
M 31 Oct: DAS RHEINGOLD, Wagner. Conductor: Solti. Principals: Vaughan, Veasey, Robson, Holm, Lanigan, Dobson. 7.30
T 1 Nov: DIE WALKURE, Wagner. Conductor: Solti. Principals: Shuard, Jones, Veasey, Kozub, Hotter, Langdon. 6.0
SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). Th 27 Oct, T 1 Nov: THE BARBER OF SEVILLE, Rossini. Conductor: Brydon. Principals: Coster, R Davies, Bowman, K Jones, Shilling. 7.30
F 28 Oct, W 2 Nov: GLORIANA, Britten. Conductor: Bernardi. Principals: Baldwin, Fisher, Gray, Wakefield, Bowman, Cameron, Garrard, McIntyre. 7.30
Sat 29 Oct: FIDELIO, Beethoven. Conductor: Braithwaite. Principals: Johnston, Fretwell, Dempsey, Remedios, Herincx, Dean, Garrard. 7.30

RECITALS

WIGMORE HALL, Wigmore Street, W1 (WEL 2141). F 28 Oct: Francis Loring, baritone, Robert Sutherland, piano. 7.30
Sat 29 Oct: George Katz, piano. 3.0. Israela Margalit, piano. 7.30
M 31 Oct: Elizabeth Holbrook, viola, Franz Reizenstein, piano. 7.30
T 1 Nov: Nicanor Zabaleta, harp. 7.30
GOLDSMITH'S HALL, Foster Lane, EC2. Th 27 Oct: Martha Argerich, piano. 6.30
FAIRFIELD HALL, Croydon (CRO 9291). F 28 Oct: An evening with Rawicz and Landauer. 7.45
W 2 Nov: The Dave Brubeck Quartet. 8.0
WESTMINSTER ABBEY, SW1. T 1 Nov: Robert Baker, organ. 6.15

RECORDS

Down in the Valley and Lady in the Dark (RCA VIC 1225 Legacy Series). In this column the emphasis should, I suppose be on the folk opera *Down in the Valley* that Kurt Weill composed in 1948. It is a consistent favourite with schools and amateur operatic societies in America and this performance was recorded in January 1950. It is idiomatic, but faint – not so much in sound but in potency. The reverse side consists of numbers from Weill's Broadway musical *Lady in the Dark*, featuring Gertrude Lawrence and recorded in February 1941. The luminous art of Miss Lawrence comes across, in the sardonic wit of *The Saga of Jenny*, and in the more lyrical *My Ship*. This is a fine souvenir of a truly great artist

Bartok: Piano Concerto No 3 and **Ravel: Piano Concerto in G major** (Decca SXL 6209). The soloist is Julius Katchen, the conductor Istvan Kertesz, the orchestra the splendid LSO. For me this recording of the Ravel has the edge on its competitors largely because the performance is full of brittle gaiety and the spiky wit which was so much a part of Ravel. The sensuous jazz-styled (influence of Gershwin) sections are given languor; the attack is brilliant, the recording more so. The mysterious loveliness of the Bartok is well captured – in fact, another perfect coupling

Mozart: Cosi fan Tutte, highlights (ASD 2265). As I have remarked before, operatic highlights do not generally please me, as, usually, they make one wish to possess the whole work. But Mozart can be more easily carved up than most, and – to go further – *Cosi* lends itself to this treatment more than most Mozart. The effect is perhaps more of a recital than a continuous drama, but with Schwarzkopf and Ludwig swooning through the ravishing duets it hardly matters

Baroque Guitar: Julian Bream (RCA Victor SB-6673). A further exploration into the literature of guitar music, this time drawn from the 17th and 18th centuries. Composers represented include Gasper Sans, Fernando Sor, Sylvius Leopald Weiss and Robert de Visee (born about 1650) whose Suite in D minor is a ravishing miniature. Bream also gives new dimension to Bach's prelude in D minor. Beautiful playing

roger baker

BALLET

I've just finished reading two new books dealing with completely different, but equally important, aspects of Soviet dance: *Era of the Russian Ballet* by Natalia Roslavleva (Gollancz, 45s) and *The Sleeping Ballerina* by Anton Dolin (Muller, 30s).

Mr Dolin's book, his sixth, tells the tragic story of Olga Spessivtzeva, the legendary Russian ballerina, whose mental collapse in 1940 was followed by 22 years in a New York asylum. It was through Mr Dolin's continual efforts that her release was finally secured, and now, at 71, she lives peacefully on the Tolstoy Foundation Farm, New York.

"Writing Olga's sad story took me two painful years," Anton Dolin told me. "It was a difficult book, because it brought back so many unhappy memories. I danced my first *Giselle* with her in 1932, and I was with her at the time of her collapse in New York. That scene will haunt me for the rest of my life."

Nadia Nerina, having just read the book, told me: "I was in tears when I put the book down. Anton has written the story with such feeling and compassion. It is a human, real-life tragedy and I should think it would move those who have never even heard of the great lady." Which I endorse.

Important period

The story which Miss Roslavleva has to tell is a difficult and long one, covering as it does the conditions which led up to the most important period in Russian ballet, from 1770 onwards. We learn that that familiar squatting position, with the hands on the hips, and the knees bent and well turned out (creating, perhaps, the most characteristic position of Russian folk dancing), can be traced back to the sixth century.

The author, I find, has a happy way of dispelling many a false inference without reverting to dogmatisms. There is certainly much truth, for example, in her statement that Hilferding, as Noverre, actually achieved less in practice than he suggested in theory. It's good, too, to see that Valberkh gets his fair due, because, although he was familiar with Noverre's *ballet d'action*, he somehow managed to extend its possibilities in his own productions.

With memories of the Kirov just a *jeté* away, and that of the Bolshoi no more than three cross-stage leaps *à la* Vasiliev, the final chapter on contemporary Soviet ballet is a mine of bitter-sweet nostalgia.

ian woodward

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GOOD EATING

A funny thing happened to me in the Vendome yesterday. Shone the sun, traffic purred by the open windows. Waiters glided serenely, bearing platters of turbot, tureens of mussels. Then in came this chap. He wasn't exactly furtive, but he did kind of sidle up to our table. He half-smiled at me in greeting, then bent to my lady friend's ear, He whispered, she nodded, and whispered back. Chap half-smiled at me in farewell and left.

I am, it occurs to me to point out, often excessively good-mannered. Not for me the vulgar "Who was that?" Or the quipping "Does he come here often?" On such occasions Pottersman merely bends the brow softly towards his food-filled platter and (like the bee) he sups. My lady companion, a quite charming business friend – why be proud?: she was standing me the meal – did not let me languish in this courteous guise for long. "That," she said with a sweet little smile, "was my husband."

"And that," I riposted (my mouth was not, of course, by now full) "is awfully Noël Coward of you, darling."

A certain something

There really is something about the Vendome. It is a Wheelers quite unlike the others in that excellent group. Perhaps the décor, perhaps the *fin de siècle* ambiance of Dover Street, I cannot say. But our conversation that serene and sunny October afternoon could have taken place only there.

The Vendome is a refuge from twitching London and all its nervy accessories – harsh light, artificial noise, public and anti-social sex. The Vendome is a shrine of civilisation: soft light, the murmur of human voices. Why, next week, I do believe I'll probably even take my wife there.

Talking of shrines, why is the Savoy American Bar so much better than 14 others I could name? Answer: because the waiters aren't out to sell you tonic. What I mean is this. The other evening I repaired thither with a friend and we repaired to the day's frets and worries with gins and tonic. At about drink three we asked for more gin, but forgot to say that we had sufficient tonic, thanks. No need to, at the Savoy! Waiter had seen what we had left, and brought us only glasses of spiritous fluid with ice. That's one reason, at least, why the Savoy is so much better.

News from Keats

More news from Keats, the Hampstead pad. Their chef says he wants to stretch his wings a little. OK, say Keats, we'll change the menu every week. So that's just what they are going to do every Friday, starting now. They promise to introduce 15 new dishes every week, all year, or something quite fantastic. All classic, they say, and we're intended to get the message that they're all good, too.

● A newly opened restaurant at Leicester Square offers spam fritters for sale on its menu, and advertises in its window the giving-away of trading stamps. Spam fritters? I didn't think they existed any longer – even in 6s 3d eateries. Maybe it's the result of a Labour Government – you know, next week snoek and ground-nut salad with your Gannex raincoat.

As for Leicester Square, I reckon Silvers should sell the trading stamps and see if anybody wants to take the spam fritters free.

arthur pottersman

LONDON CHOICE

ANTOINE'S, French, 40 Charlotte Street, W1 (MUS 2817). Open Sun-Fri from 12-2.30 pm and 6-11 pm. Closed Sat. Average bill for two, about £5. CREDIT CARDS: *Diners*

BENTLEY'S, English (fish only), 11-15 Swallow Street, W1 (REG 6210). Mon-Sat 11.30 am-3 pm, 5.30-11 pm (Sat 10.30). Last orders 10.45 (Sat 10.15). Average bill for two £2 10s-£5 10s. CREDIT CARDS: *Diners, American Express*

BLOOMS, Kosher, 90 Whitechapel High Street, E1 (BIS 6001), and Golder's Green Road, NW11 (SPE 1338). Mon-Thurs 11 am-10 pm, Fri 1 am-3 pm, Sun 11 am-11.30 pm. Average bill for two 35s. No credit cards

LA COLOMBINA D'ORO, Italian, 61 Dean Street, W1 (REG 4150, 6875). Open every day from 12-3 pm and 6 (Sun 6.30) to 11.30 pm. Expect to pay about £4 for two. No credit cards

FUNG TSE YUAN, Chinese, 133 Wembley Park Road, Wembley (WEM 2391). Every day 11.30 am-3 pm and 6 pm-midnight. Three set menus at 25s, 30s and 35s, plus a number of celebrated set pieces. No credit cards, but LV's accepted

MAISON PRUNIER, 72 St James's Street, SW1 (HYD 1373/4). Dinner and supper 5.45–11.30 pm. Open Sundays. Excellent fish restaurant. Very expensive, but pre-theatre supper (5.45-7 pm) only 27s 6d. CREDIT CARDS: Diners, Eurocard, *American Express*

PARKES, International, 4 Beauchamp Place, SW3 (KEN 1390). Dinner only 7.30-11.30 pm. £3 for a four-course *table d'hôte* meal. You must book well in advance. No credit cards

RULE'S, English, Maiden Lane, WC2 (TEM 5314). Mon-Sat 12.15-3 pm and 6-11.20 pm (Sat 11), last orders 10.30. The steak and kidney pie is justly famous. Bill for two, from £2 to £4. No credit cards

SCOTT'S, English, 18-20 Coventry Street, W1 (GER 7175). Dinner 6-11 pm. The fish dishes are probably best. Wines from 20s. CREDIT CARDS: *Diners, American Express*

WHITE TOWER, Greek, 1 Percy Street, W1 (MUS 8141). Mon-Sat 12.45-3 pm, 6.45-10.30 pm. Average bill for two £5-£6. CREDIT CARDS: *Diners, American Express*

AROUND TOWN

PETIT SAVOYARD, 35 Greek Street, W1 (GER 5367). Open Monday to Saturday from 12 to 2.30 pm for lunch, and 6 to 11 pm for dinner (both last order times). Madame Martelli is still the very active proprietress, and under herself and her son this restaurant continues in its cosy, pleasant way. Foodwise, their speciality, Savoyard soup, with an eggs-and-cream basis, is preferred to, say, the onion soup. The *mousse* of pike was very much enjoyed – another speciality. *Coq au vin*? Yes. Sweets were a little disappointing. I persuaded them to make a sweet omelette, but that's only if you really can't live without; the jammy filling was a bit English, if you know what I mean. Quite good value in the *carafe* of wine at 15s. You will pay about 35s a head here, and I think that's very fair indeed for nowadays. CREDIT CARDS: *Diners, American Express, Barclaycard*

SHAFI, 18 Gerrard Street, W1 (GER 2354). Open every day, serving all day from noon to midnight. My people cannot say that I don't try for them. Yes, folks, this week Pottersman has had another basinful of curry, and for him that's a proper basinful. I visited the Shafi because it has just been taken over by Mr and Mrs. L K Ishani. "New and exciting Eastern dishes from Mrs Ishani's own recipes," it says here. I will say that we all liked the spicy kebab-style appetisers–very sharp, very appetising. The Special Chicken Curry, said the waiter, is medium hot. Gasped one friend half a lager later, "What's a hot one like, then?" In fact, I had a relatively enjoyable time, for me, with a Moglai Chicken Curry, sort of made with fresh fruit; and there was, in fact, something good detectable behind that curry somewhere. We certainly ate fillingly, and finished with another special – an almond and milk sweetmeat. This was very mild and cooling. Also on sweets: mangos, guavas. We did very well, thank you, for just over £1 a head. CREDIT CARDS: *Diners, American Express, Barclaycard*

VENDOME, 20 Dover Street, W1 (MAY 5417). Open (and note this) Sunday to Friday – that is, closed Saturdays. Lunch at the same times every day, from 12.30 to 2.30 pm. Dinner Monday to Friday is from 6.30 to 11.15 pm, and on Sunday from 7 to 10.15 pm (all latter times given are last order times). This is the most sophisticated restaurant in town. Wheelers usual fishery disheries are served here with *élan*, not to say *panache*. There are also a few meat dishes, lest sole does not sustain you through the strains and dangers of Mayfair. Inviting sweets. John Rusbridge, the manager, knows almost all his customers, and he'll lose no time in remembering you, too. I only feel that I should warn prospective customers about the barman. Mr Panos, who ran the bar for 10 years, has just become assistant manager. He used to mix the strongest drinks in London. Mr Mustapha, hitherto wine waiter, has replaced him at the bar. Mr Mustapha has learned his trade under Mr Panos. Now Mr Mustapha mixes the strongest drinks in London. Bill for two: £5 to £6, I would guess. CREDIT CARDS: *Diners, American Express, Eurocard, Barclaycard*

NIGHT OUT

SPECTACULARS & CABARETS

ALLEGRO (WHI 6767), Bury Street, St James's. 8.30 pm-2.30 am. Cabaret 12.30 am. Currently: Dave Allen. Dinner about 47s 6d. Dancing to three bands

ASTOR (GRO 2366 and 3181), Berkeley Square. 10 pm-4 am. Cabaret 1 am. Until Sat: Jack Hammer, Janie Jones. From Sun: The Gibsons, Susan Bramley, Denny Loren. Minimum food charge 25s. Dancing to two bands

DANNY LA RUE'S (GRO 4203), 17 Hanover Square. 10.30 pm-4 am. Revue 1.15 am (Danny La Rue and Company in *Keep It Swinging*). Dinner about 35s plus wine. Dancing to two groups

ELYSEE (MUS 4804 and LAN 3988), 13 Percy Street, 6 pm-1 am. Cabaret 10 pm and midnight. Dinner about 21s weekdays; 30s weekends, plus wine. Dancing to three-piece band

THE LATIN QUARTER (GER 6001), 13 Wardour Street. 8 pm-3 am. Floor show 9.30 pm and 12.30 am. Currently: Tommy Trinder in *Beauties of the Night*. Dinner, dance and show 55s, plus wine

MURRAY'S CABARET CLUB (GER 4623 and 3241), Beak Street, Regent Street. 8 pm-4 am. Membership 30s. Entrance fee. Floor-show with 45 artists at 10.15 pm and 1.15 am. Dinner about £2, plus wine. Dancing to two bands

OMAR KHAYYAM (CIT 2660 and 7363), 50 Cannon Street. 6 pm-2 am. Cabaret and belly dancing 9.30 pm and midnight. Dinner about £2, plus wine. Dancing to trio

PLAYBOY CLUB (MAY 6001), 45 Park Lane. Open Sundays: cabaret 9 pm, 11 pm, 1 am in the Playroom; 9.15 pm, 11.15 pm, 1.15 am in the VIP Room, extra late shows Saturday at 2.40 am. Annual charter membership 5 guineas, plus 3 guineas initiation. Gaming and discothèque

THE SOCIETY (REG 0565), 40 Jermyn Street. Bar opens 5.30 pm. Restaurant 7.30 pm-3.30 am. Cabaret at midnight. Until Sat: Pat Ferris. From Mon: Maggie Sarragne. Dinner, dance and show from 30s Mon-Fri. From 35s weekends, plus wine

TALK OF THE TOWN (REG 5051), Hippodrome Corner, Leicester Square. Cocktail lounge opens 7.30 pm. Restaurant 8.15 pm to 1.15 am. Revue 9.30 pm. Cabaret 11 pm. Currently: Frankie Vaughan. Dinner, dance and show Mon-Fri 59s 6d. Sat: 65s, plus coffee, drinks and tips

DISCOTHEQUES

BIRDLAND (WHI 1648), 4 Duke of York Street. 8 pm-1 am. Membership £1. Entrance fee. Light refreshments

BISTROTHEQUE (VIC 5019), 127 Victoria Street. 8 pm-2 am. No membership or entrance fee. Minimum charge £1. Dinner about 30s including wine

BLAISE'S (KEN 6228), 121 Queen's Gate. 9 pm-2.30 am. Membership 2 guineas. Entrance fee. *A la carte* from 17s 6d. Different live group every night. Gaming. Sat 29 Oct: The Hush

CROMWELLIAN (KNI 7258), 3 Cromwell Road. 8 pm-2.30 am. Membership 3 guineas. Entrance fee. Grills up to 12s 6d, plus drinks. Groups

DOLLY'S (GRO 5927), 57 Jermyn Street. 10.30 pm-4 am. Closed Sun. Membership 5 guineas. Cover charge. Grills

DOWNSTAIRS (MAY 7777), May Fair Hotel, Berkeley Street. 10.30 pm-2.30 am. No membership. Entrance fee 10s (Sat £1) includes free snacks, sandwiches, etc. Three bands

FANNY'S BISTRO (MAY 6214), 51 Maddox Street. 7.30 pm-3 am. No membership. Cover charge. Minimum charge 21s. *A la carte* menu

HADDY'S (FRE 9918), 158 Old Brompton Road. 8 pm-2 am. Closed Sun. No membership or entrance fee. Full restaurant. Min charge 21s. Average 30s inc wine

LE KILT (GER 5576), 60 Greek Street. 8 pm-3 am. Membership £1. Entrance fee. Light meals about 10s. Live groups

SADDLE ROOM (GRO 4994), 7 Hamilton Place. 10 pm-5 am. Not Sun. Membership £1 2s 6d (temporarily closed). Entrance fee. Short grills menu 15s-£1

SCOTCH OF ST JAMES (TRA 6109), 13 Mason's Yard, Duke Street. 10 pm-4 am. Membership 5 guineas. Entrance fee for guests. Grills about £1. Resident groups. Until Sat: The Paramounts. Mon and Tues: Brian Auger. From Wed: Loose Ends

SIBYLLA'S (REG 7447), 9 Swallow Street. 10.30 pm-4 am. Members only. Cover charge. Live groups every night

WHISKY-A-GO-GO (GER 7676), 33-37 Wardour Street. 8 pm-3 am. Membership 21s men, 10s 6d ladies. Entrance fee. Barbecue food. Live groups, weekend cabaret

GAMING

LE CERCLE (GRO 5050), 5 Hamilton Place. Opens 10 pm. Membership by introduction only. Blackjack, roulette, chemin de fer and backgammon. Restaurant and bar

CROCKFORD'S (920-2721), 16 Carlton House Terrace. Bridge from 2.30 pm, gaming from 5 pm. Membership 8 guineas. Chemin de fer, roulette, blackjack, baccarat. Restaurant and bar

THE ESTABLISHMENT (GER 8111), 18 Greek Street. 11 pm until play ends. Membership 2 guineas. Blackjack, poker and roulette. Restaurant, bar and dancing

GEORGE RAFT'S COLONY SPORTING CLUB (MAY 1657), Berkeley Square. 1.30 pm until end of play. Membership 2 guineas. American roulette, blackjack, craps, punto banco. Meals about £2, plus wine. Dinner-dancing but no cabaret

NEW CASANOVA (MAY 1463), 52 Grosvenor Street. Opens 10 pm. Membership 2 guineas. Backgammon, blackjack, roulette, chemin de fer, craps. Restaurant and bar

THE NIGHTINGALE (GRO 1633), 28 Berkeley Square. Midday until end of play. Membership 5 guineas. Kalooki and bridge. Licensed. Restaurant

OLYMPIC CASINO (BAY 2163), 79 Queensway. 5 pm till play ends. Membership 2 guineas. Baccarat, blackjack, chemin de fer, American and French roulette, dice, poker, punto-banco. Restaurant and bar

PALM BEACH CLUB (HYD 6585), 30 Berkeley Street. 6.30 pm till dawn. Membership £1. Baccarat, blackjack, chemin de fer, dice, roulette. American roulette. Restaurant and bar

ROOM AT THE TOP (ILF 5588), High Road, Ilford. 3 pm to close of play. Membership 21s. Roulette, chemin de fer, blackjack, craps. Private card room. Restaurant and bar

SPORTING CLUB, KNIGHTSBRIDGE (KNI 4252), adjacent Normandy Hotel. 2 pm-3 am or later. Membership 3 guineas. Blackjack, chemin de fer, American roulette, American dice, baccarat, roulette. Restaurant and bar. Breakfast from 1 am

VICTORIA SPORTING CLUB (AMB 2467), 150-163 Edgware Road. 2 pm-5 am. Membership £3. Baccarat, blackjack, chemin de fer, dice, kalooki, poker, roulette. Restaurant and bar

DINNER & DANCE

ANNABEL'S (MAY 3558), 44 Berkeley Square. 6.30 pm until late. Membership 12 guineas. Dinner-dancing £6-£7. Discothèque, late dining club

BEACHCOMBER (MAY 7777), Berkeley Street. 5.30 pm-1 am. No entrance fee to bar. Dinner, min 30s. Cocktails from 7s. Wines 21s-£3. Three bands

CANDLELIGHT CLUB (GRO 5753), 3 Green Street, Grosvenor Square. Mon-Fri 8.30 pm-4 am. Closed Sat. Sun 8.30 pm-3.0 am. *A la carte* dinner 79s 6d, plus wine. Cover charge, service charge. Discothèque. Dancing to Allan Comyns at the piano

CASANOVA (MAY 1197), 52 Grosvenor Street. 7.30 pm-midnight. *A la carte* menu approximately 25s a head, plus wine. Music: discothèque

CHANTICLEER (VIC 5695), Roebuck House, Palace Street. 6.30 pm-3 am (not Sun). Cover charge. Dinner from 30s, plus wine. Three-piece band and singer

CHI CHI OF ST JAMES (TRA 3728), 25 Ryder Street, off St James Street. Bar 6.30 pm-3 am. Dancing to live groups and discothèque 8 pm-2 am. After theatre dinners served until 2 am. Free car park and car cleaning facilities

CHINA GARDEN (GER 6500 and 8189), 66 Brewer Street. 6 pm-1 am. Closed Sun. *A la carte* approx 30s, plus wine. Min 15s. Cover charge, no service charge. Discothèque

LA DOLCE VITA (GER 2774), 10 Frith Street. 6 pm-1.30 am. Sun 12.30 am. Dinner 15s 6d min, dinner-dancing 32s 6d in La Taverna. (Closed Mon)

DORCHESTER (MAY 8888), Park Lane. 8.30 pm-1.30 am. Closed Sun. About £4-£5, including wine. Dancing to New Dorchester Music with Albert Marland. Service charge. The Grill Room. 6.30 pm-midnight. Service charge

GROSVENOR HOUSE RESTAURANT (GRO 6363), Park Lane. 7.30 pm-1 am. *Table d'hôte* dinner 35s. Wines up to £3. Dancing 8 pm-1 am to the Sydney Lipton Band and Los Cincos Ricardos Group. Service charge

RENAISSANCE CLUB (KEN 7761), 39a Harrington Road. 5.30 pm-12.30 am. Membership 21s. Wines 18s 6d-37s. Licensed until midnight, supper licence until 12.30 am

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PROPERTY

Top left: Little Easton manor has lakes and gardens. Top right: Bolton Gardens Mews, mews cottage at £35,000, through Allsop and Co. Bottom left: Compton House, London, for sale by auction. Right: Great Hundridge Manor, 30 miles from London: auction by Savill and Sons.

For a figure in the region of £75,000, you can buy Little Easton Manor, a magnificent residential estate only 40 miles from London. Liverpool Street station can be reached in 40 minutes.

Messrs Strutt & Parker, Lofts & Warner, 41 Berkeley Square, are selling the property. The house dates from 1624, but a wing has been added in 18th century style. Oak studding and brick, with a mellowed tiled roof, are chief features of the main house. The Georgian-type wing is brick, with a tiled roof.

The accommodation consists of a spacious through entrance hall, cloakroom, four reception rooms, nine bedrooms and five bathrooms. A feature is a superb tithe barn, equipped as a theatre.

● A 38-year-lease on a first- and second-floor maisonette in Green Street, Mayfair, is available through Hillier Parker May and Rowden, 77 Grosvenor Street, W1. Asking price: £17,000. The same agents also have available a luxurious town house in West Halkin Street, Belgravia.

It is reputedly one of the most luxurious houses in London. The price is £47,500, subject to contract. There are three reception rooms, three bedrooms, dressing room, three bathrooms, kitchen and cloakroom.

Compton House, a detached Georgian-style property in Winnington Road, London, N2, is to be sold by auction at the May Fair Hotel on 24 November. The house is within easy reach of two golf courses. It has three reception rooms, cloakroom, six bedrooms and two bathrooms. There are also spacious self-contained domestic quarters.

A detached house at 135 Sydenham Hill, Dulwich, SE26, is for sale through E H Brooks & Son, Gloucester Lodge, Courtfield Road, SW7. It is Georgian, double fronted, and stands in two-thirds of an acre. It has been converted and modernised, and has a study, cloakroom, 25ft drawing room with doors leading to garden, dining room, four bedrooms, bathroom. There is an attic study which can be used as an additional bedroom. Price: £14,750.

john mcleod

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Antique and modern furniture, old and modern pictures. 11.0. Bonham & Sons, Montpelier Galleries

English and Continental silver and plate. 11.0. Sotheby's

Clocks, English furniture and Eastern rugs and carpets. Two important items are the ebony bracket clock by Thomas Tampion and Edward Banger, c 1705, and one by Joseph Knibb, c 1690, with single train movement striking the hours, and pull-cord repeat striking the hours and quarters on two bells. 11.0. Christie's

FRIDAY 28 OCTOBER

Rugs and carpets, English and Continental furniture, including a pair of Herez rugs, a breakfront commode of Louis XV and Louis XVI transition design, and a set of eight Chippendale dining chairs. 11.0. Sotheby's

Pictures by Old Masters. Among the pictures in the sale is *A Shepherdess* by Paulus Moreelse originally in the collection o Charles I. 11.0. Christie's

MONDAY 31 OCTOBER

British Commonwealth and foreig stamp collections and variou stamps. Among the stamps o Basutoland is a 2½c on 3d, type I variety surcharge inverted. Ther are only 17 copies known of th stamp. 1.30. Harmer's

Fine Chinese ceramics and work of art. 11.0. Christie's

A collection of Continental minia tures, and scientific instrument watches, clocks. 11.0. Sotheby's

A selected portion of the famou library from Killadoon, Co Kil dare. 11.0. Sotheby's (continue Tues)

TUESDAY 1 NOVEMBER

Chinese ceramics and works art. 11.0. Sotheby's

Drawings and watercolours l Lear, Foster, Hamilton, etc. I cluded in the sale is *A View Genoa from the Sea* by Turne *Gathering Clouds* by Whistler a two dog studies by Landseer. 11. Christie's

Miniatures, gold boxes, etc, i cluding a Louis XVI circular gol box, the interior fitted for powd and lipstick, Paris 1777, probabl made by Jean-François Méchi 11.0. Christie's

Further stamps of British Com monwealth and foreign countrie 1.30. Harmer's

Japanese colour prints, includin a superb series by Yoshitoshi. 11 Sotheby's

WEDNESDAY 2 NOVEMBER

18th and 19th century painting and drawings. 11.0. Sotheby's

Fine Jewels. 11.0. Christie's

Stamps, which include a very fin Newfoundland 4d orange-vermi lion of 1860, unused and with enor mous margins. 1.30. Harmer's

ADDRESSES AND VIEWING TIMES

Christie, Manson & Woods Ltd. King Street, SW1 (TRA 9060) – two or three days before sale

Bonham & Sons, Montpelier Galleries, Montpelier Street, SW7 (KNI 9161) – one or two days before sale

H R Harmer Ltd, 41 New Bond Street, W1 (MAY 0218) – Wed, Th and Fri before sale 10-4, Sat 10-12, days of sale 10-1

Sotheby & Co, 34 New Bond Street, W1 (HYD 7242) – at least two days before sale

DAY OUT

EXHIBITIONS

BRITISH MUSEUM, Bloomsbury, WC1. History and romance in Mughal India. Manuscript illustrations of the 16th and 17th centuries, in the style initiated by the Emperor Akbar. Among these is a recent acquisition of the *Akbar Nama*, a chronicle of events in the history of the Mughal empire. Until New Year: M-Sat 10-5, Sun 2.30-6

DESIGN CENTRE, Haymarket, SW1. Scientific instruments. Exhibition shows the variety of ways in which instruments are used in industry, hospitals, schools, etc. Until 19 Nov: M-Sat 9.30-5.30, W and Th 9.30-9

GOLDSMITH'S HALL, Foster Lane, EC2. The Georg Jensen Exhibition. Works by the famous Danish silversmith who laid the foundation of modern design at the beginning of this century. Until 11 Nov: M-F 10-5

ROYAL COLLEGE OF ART, Kensington Gore, SW7. Rumanian art of the 20th century. Paintings, sculpture, graphics and tapestry by leading contemporary artists, including Brancusi. Until 19 Nov: M-F 10-5.30, Th 10-8, Sat 10-4

VICTORIA AND ALBERT MUSEUM, SW7. Old Sheffield plate. The exhibits include the only authenticated piece of Thomas Boulsover's work, a salver presented to his daughter on her marriage. Among the pieces on show are candlesticks designed by John Flaxman and Sir Francis Chantrey and a unique soup tureen in the form of a turtle. Until 23 Nov: M-Sat 10-6, Sat 2.30-6

SPORT

ASSOCIATION FOOTBALL
International
England v Czechoslovakia. Wembley. Wed, 7.45 pm. (Bakerloo or Metropolitan Lines to Wembley Park)
First Division
Fulham v Chelsea. Craven Cottage. Sat, 3 pm. (District Line to Putney Bridge, then riverside walk)
Tottenham Hotspur v Aston Villa. White Hart Lane. Sat, 3 pm. (Rail from Liverpool Street to White Hart Lane)
Second Division
Millwall v Cardiff City. The Den. Sat. 3.15 pm. (Underground from Whitechapel or trains from Charing Cross, to New Cross and New Cross Gate)
Third Division
Leyton Orient v Watford. Brisbane Road. Sat, 3 pm. (Central Line to Leyton)
Fourth Division
Brentford v Southport. Griffin Park. Sat, 3.15 pm. (Rail to Brentfor or Piccadilly Line to South Ealing)

FLAT RACING
Lingfield Park. Fri and Sat. (Trains from Victoria and London Bridge)

STEEPLECHASING
Ascot Heath. Thurs. (Trains from Waterloo; by car on M4)
Plumpton. Mon. (Trains from Victoria or London Bridge to racecourse station. By road take B2116 branch of A23 London-Brighton road)

GREYHOUND RACING
Charlton. Tues, 7.30 pm. Fri, 7.45 pm. Cloth of Gold Final. Tues. (Trains from Charing Cross or Waterloo to Charlton. Bus: 177). Restaurant reservations: GRE 3301
Harringay. Mon and Fri, 7.45 pm. (Piccadilly Line to Manor House. Buses: 29, 269, 171, 141). Restaurant reservations: STA 3474
West Ham. Wed and Fri, 7.45 pm. (District Line to Plaistow). Restaurant reservations: ALB 2441

MOTOR-CAR RACING
Brands Hatch. Sun. BARC International Motor Show 200

WRESTLING
Brixton Granada. Sat, 8.30 pm

BOXING
London Hilton Hotel. Anglo-American Sporting Club. Mon, 9 pm. (Members only.) Stable Lads Boxing Finals. Guest of honour, Sir Gordon Richards

LECTURES

BRITISH MUSEUM, Bloomsbury, WC1 (MUS 1555). Th 27 Oct: Bewick and English country life (illustrated). 11.30. Indian Mughal painting (special exhibition). 3.0
F 28 Oct: Biblical manuscripts II. 11.30. The Elgin marbles. 3.0
Sat 29 Oct: Magna Carta (illustrated). 11.30. General tour – Ancient Egypt. 3.0
M 31 Oct: Everyday life in Mesopotamia. 11.30. Gods and Kings in Ancient Egypt. 3.0

FIFTY-NINE SOCIETY OF KENSINGTON, Central Library, Campden Hill Road, W8. Th 27 Oct: Something to learn from Japan? H E Wilkinson. 8.0

HORNIMAN MUSEUM, London Road, Forest Hill, SE23 (FOR 2339). Sat 29 Oct: Iceland in June – its natural history and people, John Chear (illustrated). 3.30

UNIVERSITY OF LONDON, WC1. Th 27 Oct: The primitive in tragedy – Euripides' *The Bacchae*, T P Roberts. University College. 1.20
M 31 Oct: The Church, morality and the law, Canon Bentley. King's College. 5.30
T 1 Nov: Geological aspects of apartheid, Dr Peggie Hobson. University College. 1.20

VICTORIA AND ALBERT MUSEUM, SW7 (KEN 6371). Th 27 Oct: 19th century architecture, Derek Shrub (illustrated). 1.15
Sat 29 Oct: Late 16th and early 17th century costume and its setting, Geoffrey Squire. 3.0. 15th century Italian bronzes, Charles Avery. 3.0
T 1 Nov: Bernini, Eve King. 1.15

LONDON AT LUNCH

THURSDAY 27 OCTOBER
Play: *Twenty-seven Wagons Full of Cotton*, by Tennessee Williams. Quipu, Arts Theatre, Great Newport Street. 12.15 and 1.15 (also Fri)

FRIDAY 28 OCTOBER
Singers' Workshop. St Mary Woolnoth, Lombard Street. 1.5
Tchaikovsky records in stereo. Holy Sepulchre, Holborn Viaduct. 1.15

MONDAY 31 OCTOBER
Play: *Alas, Poor Fred*, James Saunders. Quipu, Arts Theatre, Great Newport Street. 12.15 and 1.15 (also T and W)

TUESDAY 1 NOVEMBER
Recital: Suzanne Pinkerton, mezzo-soprano, Colin Tilney, accompanist. St Peter-upon-Cornhill. 12.30
Dialogue between Dame Peggy Ashcroft and the Rector of St Mary-le-Bow. 1.5

WEDNESDAY 2 NOVEMBER
Recital: Brian Underwood, violin, Valerie Pardon, piano. Holy Sepulchre, Holborn Viaduct. 1.15

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PERSONAL

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PERSONAL *continued*

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PERSONAL

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London Letters

Leave me in peace

Why can't philanthropic people leave well alone? Living as I do in a quiet backwater in central London, I was happily oblivious of sound: no traffic; peace – until last Friday, when the Noise Abatement Society called and persuaded me to petition for the cessation of low-flying aircraft over London. Previously unaware of this threat to the hushed atmosphere, I can now barely sleep for the full-throttled throb and roar of aeroplanes. When I do drop fitfully off, I awake at 5.30 am to the cries of a baby across the mews (never heard that before, either). And Tuesday, when the dustmen call, is a cacophonous hell. **Debbie Briggs, Kynance Place, SW7.**

The circus

In reply to Bernard Mills, may I suggest that children who love animals don't go anywhere *near* a circus; in this way they can help ensure the death of the circus, so that no more wild animals need live in cages, box cars and lorries, emerging only to leap through flaming hoops and prance about on their hind legs. **Anne Campbell Dixon, Biddenden, Kent.**

Periwig

I do not have a wig boutique in Beauchamp Place (*London Life*, 15 October) and my display designer, Myles Antony, is far too busy taking care of my shops here, in America and on the Continent to have designed the window of the mentioned boutique, *Periwig*. **John Stephen, Carnaby Street, W1.**

Horror !

I am beginning to suspect that, if I obtain a perfect score in Roger Baker's "Complete London Lifer" quizzes, I shall discover, to my horror, that I am really Roger Baker. **John Lucarotti, Fitzroy Road, W1.**

Getting fit

I thought I would let you know that I am having to take my family to Spain for a holiday because, according to Roger Baker's quiz, I'm not fit to live in London. You might say I'm not even fit. In fact, I always make out pretty badly

with the quizzes. And as for who sits at the next table to me in restaurants, well, I just don't know. They don't seem to want to tell me their names. Still, maybe some Spanish sunshine will help make me fit, for life in London, *London Life*, and the next quiz I tackle. **John Gregson, Creek House, Shepperton.**

Export or die !

I could not disagree more with Erna Low's anti-mini letter. Britain must export or die, and the way to export to Switzerland is to offer them something as far away from Calvinism as possible. Vive la mini-skirt! **Freddy Silberman, Clifton Hill, NW8.**

Out of date

I have not long been out of the Forces. While I was in, I cut my hand badly, and had to go into hospital. In there I was shocked to see how out of date they were. To my mind they looked as though they had not changed since the days of Joseph Lister. If the Government claims it spends so many millions a year on defence, is it not time it spent a few quid on its hospitals? **Michael McKendry, Colsterworth Road, Tottenham, N15.**

Poor Roger

Poor Roger Baker . . . "snobbish," "peculiar," slated for his efforts to quiz us, mark us, assess us, type us. His only fault, bless him, lies in his – and indeed all other choice-of-answer quizmasters – asking questions to which one of the choices is the answer *required* for full marks.

When I came out of the Army I met the same treatment in interviews. The questions I was asked contained the answer. "Naturally you don't hold any extreme political views?" . . . to which the answer is "No," and, similarly, "You are, of course, keen on sport?" **Peter Chapman, Hill Brow, Beech, Hants.**

In the Abbey

An American friend, visiting Britain for the first time, inveigled me into accompanying him to Westminster Abbey. To my surprise the afternoon passed most pleasantly. It is a pity that we take our national shrines for granted. Hardly ever do we visit them, and probably that guided tour sufficed us for life.

As we wandered through the Abbey, our attention was drawn to what was most obviously a *fille de joie* swinging her portmanteau handbag. "What the devil are you doing here?" we asked. She sized us up and concluded that we were neither the Law nor potential clients. "Show me a better place to pick up tourists," she replied. "Business was never better."

Initiative in Britain is not dead, we concluded. **Henry End, Carlton Tower, W1.**

Down under

Since I arrived in Australia in September, I have been working in the St George's League Club in Sydney every night, and in the day-time rehearsing for my weekly TV show, which is on the lines of *Ready, Steady, Go!* The temperature is in the 70s and over here it is still only spring. I am told it reaches over 110 degrees in the summer, but by then I shall be back in the old country where it will probably be snowing. **Helen Shapiro, Australia.**

STATE OF THE NATION

★ The number of unemployed has reached the highest point this year and the situation is worsening. It is so depressing that we, the public, can do nothing except brood over the newspapers who keep us informed of what the politicians are doing to eradicate the situation, and listen to Ministers' constant phrases on the radio confidently expounding the future of our country. But what *is* the future? Are we heading for another General Strike? – Celia Hamilton, Ormonde Gate, SW3.

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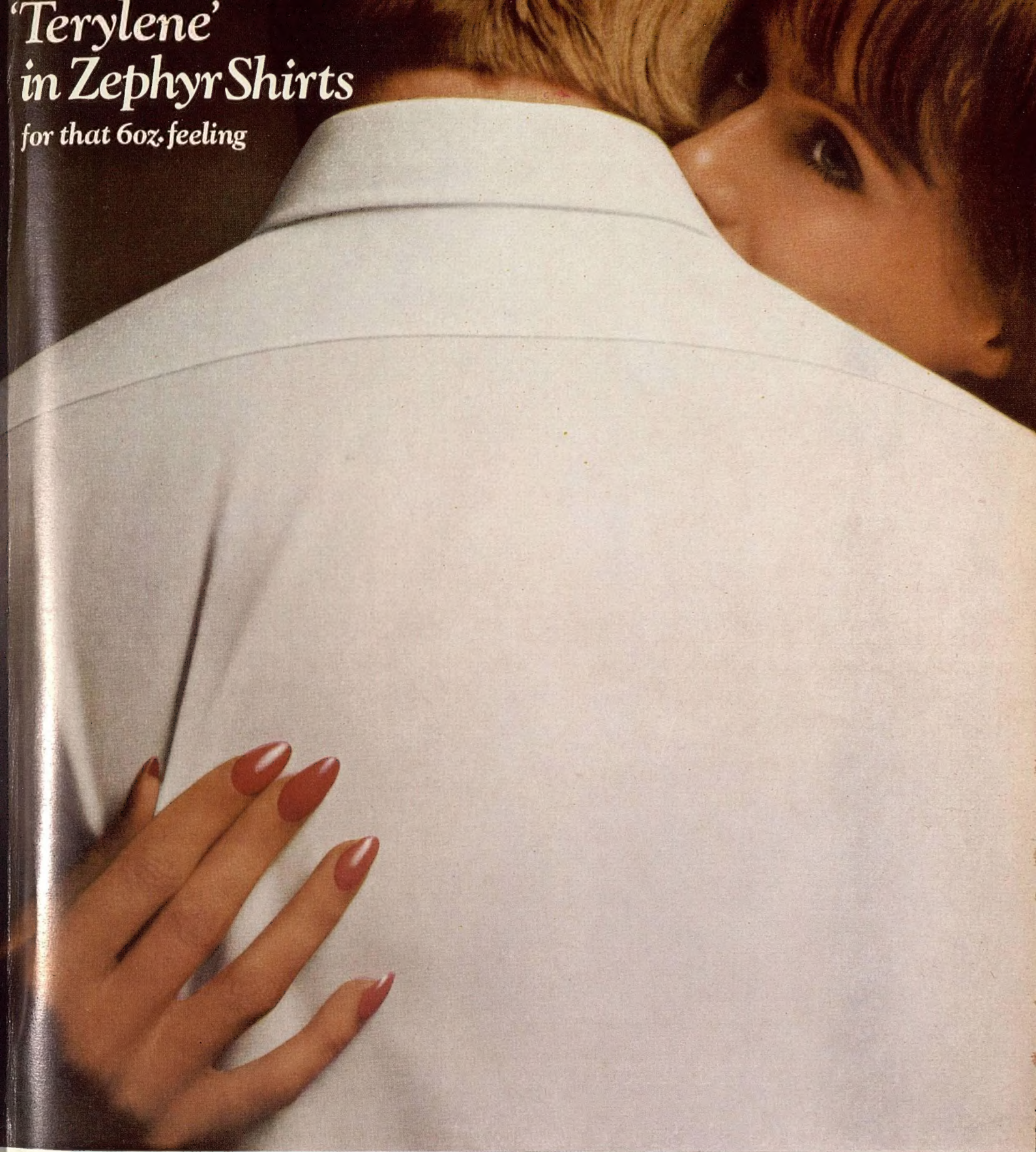

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